

***Hear's to your Health***

**Marina Hoover, cello  
Patricia Tao, piano**

**Thursday, September 16, 2004  
at 5:00 pm**

**Foyer, Bernard Snell Auditorium  
Walter Mackenzie Health Sciences Centre  
University Hospital**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Sonata for Cello and Piano

in C Major, Op. 102, No. 1 (1815 )

Andante

Adagio-Allegro vivace

Ludwig van Beethoven

(1770-1827)

Sonata for Cello and Piano

in G Minor, Op. 65 (1845-47)

Allegro moderato

Scherzo

Largo

Finale: Allegro

Frederic Chopin

(1810-1849)

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.



A native of Edmonton, **Marina Hoover** began cello studies with Colin Ryan. She then studied under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale with Aldo Parisot. She was the founding cellist of the St. Lawrence String Quartet which rocketed to international prominence after winning the Banff International String Quartet competition and the Young Concert Artists auditions. For four years she was the Artist-in-residence at Stanford University, where she codirected the string program. She has been a visiting artist-in-residence and visiting Professor of Cello at the University of Toronto. After thirteen years with the St. Lawrence, she began teaching chamber music at the Northwestern University School of Music, serving as a member of their ensemble in residence, the Chicago String Quartet. She also appears as a regular guest cellist with Chicago Chamber Musicians.

**Patricia Tao** joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr. Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artists' Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI label and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously she taught at Western Washington University and the University of Virginia.



## Upcoming Events

### September

17 Friday, 8:00 pm

*Music at Convocation Hall*

**Ryan Frizzell, trumpet**

**Nancy McBride, trumpet**

**Russell Whitehead, trumpet**

**Gerald Onciul, horn**

**Kathryn Macintosh, trombone**

**Scott Whetham, tuba**

Czech and Russian Music

for Brass Ensemble

Antonin Dvořák *In Nature's Realm*

Viktor Ewald *Quintet No 2, Op 6*

Prokofiev *Scenes from*

*"Romeo and Juliet"*

Leos Janáček *Two Movements from "Idyll"*

- *Allegro, Adagio*

Punto *Finale Concerto for Horn*

Admission: \$15/student/senior, \$20/adult

24 Friday, 8:00 pm

*Faculty and Friends*

**Jolaine Kerley, soprano**

**Janet Scott-Hoyt, piano**

Wolfgang Amadeus Mozart

*Oiseaux, si tous les ans, KV 307*

*Dans un bois solitaire, KV 308;*

*Abendempfindung an Laura, KV 523*

*An Chloe, KV 524*

Hugo Wolf

*Die Spröde (Goethe);*

*Die Bekehrte (Goethe);*

*Zitronenfalten im April (Mörike)*

Ludwig van Beethoven

*Four Ariette: Dimmi, ben mio*

*T'intendo, sì, L'amante impaziente*

Benjamin Britten

*Moore's Irish Melodies: Avenging and*

*bright; How sweet the answer; The Minstrel*

*Boy; At the mid hour of night; Rich and*

*Rare; Dear Harp of my Country!; The Last*

*Rose of Summer*

Admission: \$15/student/senior, \$20/adult

29 Wednesday, 8:00 pm

Visiting Artists Recital

**Salzburg Chamber Soloists**

Admission: \$5/student, \$25/senior,

\$30/adult. Co-sponsored with the

Edmonton Chamber Music Society

### October

3 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

**Czech Music Festival**

Featuring

Dvořák

*Slavonic Dances, Op 46 and Op 72*

Admission: \$10/student/senior, \$15/adult

4 Monday, 12:00 noon

Music at Noon, **Convocation Hall Student**

**Recital Series**

Featuring students from

the Department of Music

Free admission

7 Thursday, 8:00 pm

*Music at Convocation Hall*

**Walter Schwede, violin**

**Jacques Després, piano**

Featuring works by Joseph Martin Kraus

Admission: \$15/student/senior, \$20/adult

15 Friday, 8:00 pm

*Faculty and Friends*

**Aaron Au, violin and viola**

**Elizabeth McHan, violin**

**Tanya Prochazka, cello**

**Roger Admiral, piano**

Heinz Holliger

*Lieder ohne Worte II*

György Kurtág

*Játékok; Jelek; Ligatura, Op 31b*

Anton Webern

*Three pieces, Op 11*

*Variations, Op 27; Four Pieces, Op 7*

Admission: \$15/student/senior, \$20/adult

**Please donate to Campus Food Bank**

**Unless otherwise indicated** Convocation Hall, Arts Building

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





# FACULTY & *friends*

**Jolaine Kerley, soprano  
Janet Scott-Hoyt, piano**

**Friday, September 24, 2004 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**



## Program

Abendempfindung an Laura, KV 523 (1787)  
An Chloe, KV 524 (1787)  
Oiseaux, si tous les ans, KV 307 (1777)  
Dans un bois solitaire, KV 308 (1777)

Wolfgang Amadeus Mozart  
(1756-1791)

Four Ariette (1811)  
Dimmi, ben mio  
T'intendo, sì  
L'amante impaziente I  
L'amante impaziente II

Ludwig van Beethoven  
(1770-1827)

Zitronenfalten im April (1888 )  
Die Spröde (1889)  
Die Bekehrte (1889)

Hugo Wolf  
(1860-1903)

## Intermission

Moore's Irish Melodies (1960)  
Avenging and bright  
Sail on, sail on  
How sweet the answer  
The Minstrel Boy  
At the mid hour of night  
Rich and Rare  
Dear Harp of my Country!  
Oft in the stilly night  
The Last Rose of Summer

Benjamin Britten  
(1913-1976)

**90.9**  
CBC  radio *Two*

CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through broadcasts on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" Sundays at 12:06 PM on CBC Radio Two, 90.9 FM in Edmonton.



## Translations

### **Abendempfindung an Laura/ Evening reflections**

It is evening, the sun has disappeared,  
and the moon shines, silver;  
so fleet away life's fairest hours,  
they fly past as in a dance.

Soon life's motley scene is over,  
and the curtain falls.  
Our play is ended! Our friend's tears  
flow already on our grave.

Soon, perhaps, is borne towards me,  
like the gentle west wind, a still  
foreboding –  
I will end this life's pilgrimage,  
and fly to the land of rest.

If you will weep then by my grave,  
and mourn my ashes,  
then, o friends, I will appear to you,  
bringing a breath of heaven.

Shed for me a tear, you also,  
and pluck for me a violet from my grave;  
and let your tender eye  
look gently down on me.

Dedicate a tear to me, and oh!  
do not be ashamed to do so.  
In my diadem it will become  
the fairest pearl.

(Unknown)

### **An Chloe/ To Chloe**

When love looks out  
of your clear, blue open eyes,  
and the joy of gazing into them  
makes my heart dance, and glow;

and I hold you, and kiss  
your warm, rose-red cheek,  
dear maid, and fold you,  
trembling, in my arms,

maiden, maiden, and press you  
close to my breast  
where until my last dying moment  
I would gladly hold you;

### **An Chloe/ To Chloe (cont'd)**

then my enraptured gaze is o'ershaded  
by a dark cloud;  
and I sit faint but happy beside you.

(Johann Georg Jacobi)

### **Oiseaux, si tous les ans/Birds, if every year**

Birds, if every year  
you leave this clime  
as soon as drear winter  
strips the groves,  
it is not only  
for a change of foliage,  
or to avoid our frosts.

But your destiny  
permits you to love  
only when the flowers bloom;  
and when that season is over  
you seek it elsewhere,  
that you may love the whole year round.  
(Antoine Ferrand)

### **Dans un bois solitaire/In a Dark and Lonely Wood**

In a dark and lonely wood  
I was walking the other day:  
a boy child was sleeping in the shade,  
it was cruel Amor.

Approaching, I was charmed by his  
beauty,  
but I should not have been so trustful.  
In his face I saw the features of a thankless  
love  
that I had sworn to forget.

He had her crimson lips,  
a skin as fair as hers.  
A sigh escaped me, he awoke:  
it takes so little to awaken Love.

Straightway spreading his wings,  
and seizing his avenging bow,  
with one of his cruel darts  
he wounded me to the heart.

Go, go, he said, at Sylvia's feet  
again to languish and to burn:  
you will love her all your life  
for having dared to wake me.

(Antoine Houdart de la Motte)



**Dimmi, ben mio, che m'ami/Hope**  
Tell me, my darling, that you love me,  
tell me that you are mine,  
and I shall not envy the gods  
their divinity!

With one single glance,  
darling, with a smile  
you open a paradise  
of happiness for me!

(Unknown)

**T'intendo, sì, mio cor/A Lament**  
Yes, my heart,  
I feel you beating so!  
I know that you mean to complain,  
that you are in love.

Ah, silence your grief,  
endure your suffering.  
Silence it, and do not betray  
my feelings!

(Metastasio)

**L'amante impaziente I/The Impatient  
Lover**  
What is my love doing?  
Why does he not come?  
Does he wish to see me  
languish like this?

Oh, how slowly  
the sun takes its course!  
Each moment  
seems like a day to me!

(Metastasio)

**L'amante impaziente II/The Impatient  
Lover**  
Text same as above.

**Zitronenfalter im April/Yellow  
Butterfly in April**  
Cruel spring sun,  
You waken me too soon,  
For only in the delights of May  
My delicate fare is abundant.  
Is there no kind maiden here  
Who would offer me from her rosy lips  
A drop of honey?

**Zitronenfalter im April/Yellow  
Butterfly in April (cont'd)**  
Thus I must perish in misery,  
And May will never see me  
In my yellow dress.

(Mörike)

**Die Spröde/The Coy Shepherdess**  
On the clearest of spring mornings  
the shepherdess went walking and singing,  
young and fair and carefree,  
so that it resounded through the fields –  
so la la! le ral la!

Thyrsis offered her, just for one kiss,  
two lambkins, three, on the spot.  
She looked at him roguishly for a while,  
but then went on singing and laughing:  
so la la! le ral la!

And another offered her ribbons,  
and the third his heart;  
but she jested with heart and ribbons  
as with the lambs:  
just la la! le ral la!

(Goethe)

**Die Bekehrte/The Repentant  
Shepherdess**

In the red glow of sunset  
I walked silently through the wood.  
Damon sat and blew his flute  
so that the rocks resounded;  
so la la!

And he drew me down to him  
and kissed me so gently, so sweetly.  
and I said 'blow again'  
and the good-hearted lad blew.  
so la la!

My peace of mind is now lost,  
my joy has flown away,  
and I hear in my ears  
only the old tone of  
so la la! ralla.

(Goethe)



### **Moore's Irish Melodies**

#### **Avenging and Bright**

fall the swift sword of Erin  
On him who the brave sons  
of Usna betrayed!  
For ev'ry fond eye  
which he waken'd a tear in  
A drop from his heart-wounds  
shall weap o'er her blade.

By the red cloud which hung  
over Conner's dark dwelling,  
When Ulad's three champions  
lay sleeping in gore

By the billows of war  
which so often high swelling,  
Have wafted these heros  
to victory's shore!  
We swear to avenge them!  
no joy shall be tasted,  
The harp shall be silent,  
the maiden unwed,  
Our halls shall be mute,  
and out fields shall like wasted,  
Till vengeance be wreaked  
on the murderer's head!

Yes, monarch! though sweet  
are our home recollections,  
Though sweet are the tears  
that from tenderness fall;  
Though sweet are our friendships,  
our hopes and affections,  
Revenge on a tyrant  
is sweetest of all.

#### **Sail on, sail on**

Sail on, sail on, Thou fearless bark,  
Wherever blows the welcome wind;  
It cannot lead to scenes more dark,  
More sad than those we leave behind.

Each smiling billow seems to say  
"Tho' death beneath our surface be,  
Less cold we are, less false than they,  
Whose smiling wreck'd thy hopes  
and thee."

#### **Sail on, sail on (cont'd)**

Sail on, sail on, through endless space,  
Through calm, through tempest, stop no  
more;  
The stormiest sea's a resting place  
To him who leaves such hearts on shore.

Or, if some desert land we meet,  
Where never yet false-hearted men  
Profaned a world, that else were sweet,  
Then rest thee, bark, but not till then.

#### **How sweet the answer**

Echo makes To music at night;  
When rous'd by lute or horn,  
she wakes, And far away,  
o'er lawns and lakes,  
Goes answering light.

Yet love hath echoes truer far,  
And far more sweet,  
Than e'er beneath the moonlight's star,  
Of horn, or lute,  
or soft guitar,  
The songs repeat.

'Tis when the sigh,  
in youth sincere,  
And only then –  
The sigh, that's breath's for one to hear,  
Is by that one only dear,  
Breath'd back again.

#### **The Minstrel Boy**

The Minstrel Boy to the war is gone  
In the ranks of death you'll find him;  
His father's sword he has girded on,  
And his wild harp slung behind him.  
"Land of Song," said the warrior bard,  
"Tho' all the world betrays thee,  
One sword, at least, thy rights shall guard  
One faithful harp shall praise thee."

The Minstrel fell! but the foeman's chain  
Could not bring the proud soul under,  
The harp he lov'd ne'er spoke again,  
For he tore its chords asunder;  
And said "No chain shall sully thee,  
Thou soul of love and brav'ry!  
Thy songs were made for the pure  
and free,  
They shall never sound in slav'ry"



### **At the mid hour of night**

At the mid hour of night when stars are weeping, I fly.  
To the lone vale we lov'd when life shone warm in thine eye;  
And I think that if spirits can steal from the region of air,  
To revisit past scenes of delight; thou wilt come to me there,  
And tell me our love is remembered e'en in the sky.

Then I'll sing the wild song, which once 'twas rapture to hear,  
When our voices, both mingling, breathed like one on the ear,  
And, as Echo far off thro' the vale my sad orison rolls,  
I think, oh my Love! 'tis thy voice from the kingdom of souls.  
Faintly answering still the notes which once were so dear!

### **Rich and Rare**

Rich and rare were the gems she wore,  
and a bright gold ring on her wand bore  
but o her beauty was far beyond  
her sparking gems and her snow-white wand.

"Lady dost thou not fear to stray,  
so lone and lovely through this bleak way?  
Are Erin's sons so good or so cold  
as not to be tempted by woman or gold?"

"Sir Knight! I feel not the least alarm;  
no son of Erin will offer me harm;  
for, thou they love woman and golden store,  
Sir Knight, they love honour and virtue more!"

On she went and he maiden smile  
in safety lighted her round the green Isle,  
and blest forever was she who relied  
upon Erin's honour and Erin's pride.

### **Dear harp of my country!**

Dear harp of my country in darkness I found thee,  
The cold chain of silence had hung o'er the long;  
When proudly my own island harp! I unbound thee,  
and gave all thy chords to light freedom and song!

The warm lay of love and the light tone of gladness  
have wakened thy fondest, thy liveliest thrill;  
but so oft hast thou echo'd the deep sigh of sadness,  
that e'en in thy mirth it will steal from thee still.

Dear harp of my country! Farewell to thy numbers,  
this sweet wreath of song is the last we shall twine;  
Go, sleep with the sunshine of Fame on thy slumbers,  
till touch'd by some hand less unworthy than mine.



**Dear harp of my country! (cont'd)**

If the pulse of the patriot, soldier, or lover,  
have throb'd at our lay, 'tis thy glory alone;  
I was but as the wind, passing heedlessly over,  
and all the wild sweetness I waked was thy own!

**Of in the stilly night**

Of in the stilly night e'er slumber's chain has bound me,  
fond mem'ry brings the light of other days around me:  
The smiles, the tears of boyhood's years, The words of love then spoken;  
The eyes that shone, now dim'd and gone, The cheerful hearts now broken!  
Thus in the stilly night, e'er slumber's chaine has bound me,  
sad mem'ry brings the light of other days around me.

When I remember all the friends, so link'd together,  
I've seen around me fall like leaves in wintry weather,  
I feel like one who treads alone, some banquet hall deserted,  
whose lights are fled, whose garlands dead, and all but he departed!  
Thus in the stilly night e'er slumber's chain has bound me,  
sad mem'ry brings the light of other days around me.

**The Last Rose of Summer**

'Tis the last rose of summer, left blooming alone;  
all her lovely companions are faded and gone;  
no flow'r of her kindred, no rosebud is nigh  
to reflect back her blushes, or give sigh for sigh.

I'll not leave thee, thou lone one, to pine on the stem;  
Since the lovely are sleeping, go, sleep thou with them;  
Thus kindly I scatter thy leaves o'er the bed  
Where thy mates of the garden lie senseless and dead.

So soon may I follow, when friendships decay,  
and from love's shining circle the gems drop away!  
When true hearts lie wither'd and fond ones are flown,  
Oh! Who would inhabit this bleak world alone?

(Thomas Moore)



## Program Notes

### Wolfgang Amadeus Mozart

b. 27 January 1756 – Salzburg

d. 5 December 1791 – Vienna

*Abendempfindung an Laura*, K. 523

*An Chloë*, K. 524

*Oiseaux, si tous les ans* K. 307

*Dans un bois solitaire* K. 308

### *Abendempfindung an Laura* and *An Chloë*

Mozart's mature songs of 1785-1787 are more ambitious than his earlier works for voice, going beyond the typical brief song of the day, and suggesting the potential for the Lied to become a higher art form in the future. Compared to the earlier French Ariettes, these songs show more interesting piano writing; the piano exhibits much more independence from the voice than in his earlier vocal works. *Abendempfindung an Laura* is considered to be one of Mozart's finest songs. Borrowing little from the operatic tradition, the solemn, subdued mood and continuous texture of this extended piece lend weight to prophetic lyrics of the nearness of death, "a still foreboding comes to me, that I will end this life's pilgrimage, and fly to the land of rest." *An Chloë*, a livelier piece, does borrow from the operatic tradition and owes more to the aria, featuring a lighter and more varied texture than *Abendempfindung*.

### Two French Ariettes

*Oiseaux, si tous les ans* K. 307

*Dans un bois solitaire* K. 308

Written in Mannheim during the winter of 1777-1778, both of these ariettes are dedicated to singer and renowned beauty Elisabeth Augusta Wendling, daughter of Johann Baptist Wendling and Dorothea Wendling. Her father was a highly regarded flautist and composer at the Mannheim court; her mother a singer and the daughter of two Stuttgart court musicians. Elisabeth (named for her aunt, another singer whose most famous role was Electra in Mozart's *Idomeneo*) first took the Mannheim stage at age 11.

Mozart's songs predate the prime of the German Lied in the 19<sup>th</sup> century, generally conforming more closely to the simpler style of the 18<sup>th</sup> century. Although not part of any opera, these ariettes hint at operatic techniques through the use of tempo changes, dramatic pauses and recitative sections.

### Ludwig van Beethoven

b. (baptized) 17 December 1770 – Bonn

d. 26 March 1827 – Vienna

*Ariettas, Opus 82*

*Hoffnung*

*Liebes-Klage*

*L'amante impatiente, arietta buffa*

*L'amante impatiente, arietta seriosa*

Although his lineage of instruction tied him directly to Johann Adam Hiller- a beloved German vocal composer during the late 18<sup>th</sup> century – Beethoven never felt completely comfortable writing vocal works, and many scholars consider his early works for voice



“awkward.” Reluctant to paint images in his music, he avoided such musical description, feeling that pictorialism was the realm of painters and poets, not composers. Beethoven’s penchant for complex development also likely set his vocal music apart from that of his contemporaries.

There is confusion as to when exactly this particular set of ariettas – the fifth movement of which is a duet for soprano and tenor – may have been written. Most likely they were written in 1801, or shortly before, at a time when Beethoven was increasingly trying new and original ideas, but also at a time when he had to come to terms with being deaf at the young age of 31.

Beethoven’s songwriting evidently improved after his initial “awkward” phase. These pieces are often overlooked amongst the vast works of the composer, but are charming and interesting in their own right. Each piece in this set presents a different mood, and the piano – while playing the supporting role expected of it in vocal music at the time – augments the personality of each piece with interesting melodic figures, tremolo chords and strong rhythmic accompaniment. Nos. 3 and 4 are set to the same lyrics of Pietro Metastasio, but the moods are vastly different. The arietta *seriosa*, no. 4, is subdued, melancholy and as the title would suggest, serious in tone. The arietta *buffa*, in contrast, features a shorter setting of the lyrics with an extended coda, more repetition and drastic dynamic changes that lend humour to the piece.

### **Hugo Wolf**

**b. 13 March 1860 - Winischraz, Styria (now Slovenjgradec, Slovenia)**

**d. 22 February 1903 – Vienna**

*Die Spröde* (Goethe-Lieder, #26)

*Die Bekehrte* (Goethe-Lieder, #27)

*Zitronenfalter im April* (Mörike-Lieder, #18)

In the 19<sup>th</sup> century a *Lieder-Komponist*, or composer of songs, was often considered a second-class citizen in the world of music. Franz Schubert (1797-1828) had garnered criticism for composing mainly “miniatures,” and Wolf fared no better in his own time. To gain the respect of critics and the rest of the serious musical world one was expected to produce symphonies and operas, larger and arguably more complex works. Sensitive to and defensive about his choice to compose smaller works, Wolf attempted to combat this prejudice by composing collections of songs ordered in interesting and dramatic ways, suggesting to the performer that an entire recital could be drawn from the collection – and one that would be interesting to listeners.

Strongly influenced by a lied tradition defined by Schubert and Schumann, Wolf contributed to the song form by enhancing the expressive possibilities through the use of an extended tonality and a post-Wagnerian style of declamation. Wolf’s responsiveness to the poetry he set to music was remarkable, and he made sure to incorporate his thorough readings of the texts into every element of his composition including the melodic lines, the harmonic subtleties, the texture of the piano parts and the relationship of the voice and piano.

In *Zitronenfalter im April*, the light texture of the piano’s right hand give the impression of the butterfly, while the harmonic nuances help to tell the story of the butterfly in April waiting to die for want of nectar – either from the flowers of May or the lips of a maiden. *Die Spröde* and *Die Bekerhte* tell the tale of a beautiful shepherdess who in the first piece



is the seducer and in the second becomes seduced. The smooth chromatic and harmonic movements throughout *Die Spröde* gives us insight into the shepherdess's personality – coy, mysterious, and intriguingly complex, while the “So la la” of her song (arguably the most beautiful moments of the piece) seems flirtatious and innocent at the same time. The “So la la” in *Die Bekerhte* reveals a different situation, with a mood that is both haunted and sad. In this more subdued song, Goethe's shepherdess is seduced by the music of the devil and laments what her life has become.

### **Benjamin Britten**

**b. 22 Nov 1913 - Lowestoft, England**

**d. 4 Dec 1976 - Aldeburgh, England**

#### ***Moore's Irish Melodies***

*Avenging and bright*

*Sail on, sail on*

*How sweet the answer*

*The minstrel boy*

*At the mid hour of night*

*Rich and rare*

*Dear harp of my country!*

*Of in the Stilly night*

*The Last Rose of Summer*

Benjamin Britten worked all of his life feeling the ghost of Vaughan Williams over his shoulder, and in the end recreated the role of the national composer during and after the Second World War. He managed to revive the British Opera with the famous *Peter Grimes*, created institutions to ensure the future of musical drama, and worked to increase national musical literacy and awareness, especially among children. During a time when many composers were writing increasingly academic and deliberately obscure music, accessibility remained intensely important to Britten, and he developed a characteristic tonal language that still manages to endear both amateurs and academics to his work.

Volume IV of Britten's seven volumes of folksong arrangements was written in 1957 and published in May of 1960. The texts are taken from Irish poet and musician Thomas Moore's (1779-1852) *Irish Melodies*, published between 1808 and 1834 – except in one case from the slightly later *National Melodies*. The tunes for the songs are, for the most part, taken from the same source with the original music arrangements by Sir John Stevenson. In some cases Britten went back to Moore's original inspiration, Bunting's *Ancient Music of Ireland*.

Britten's settings of these traditional Irish songs give weight and poignancy to the lyrics of Irish patriotism, celebration and grief in the face of war. Through the ancient melodies and dynamic subtleties the voice carries the storytelling role, while the piano accompaniments bring their own character to each piece, providing nuances in the mood through harmonic and rhythmic description. For example, the skirl of the pipes in *Avenging and bright* - which continues throughout the entire piece – changes harmonically to suit the mood of the lyrics in each verse. In *How sweet the answer*, the piano's rhythmic pattern and melodic interspersions provide an answering, echoing effect for the voice.

Notes by Allison Fairbairn



**Jolaine Kerley** received her bachelor of music degree in vocal performance in 1996, and a master of music degree in vocal performance and choral conducting in 2000 from the University of Alberta. Jolaine is currently in the final stages of her doctorate of music degree at Indiana University, with a major in vocal performance through the Early Music Institute. Jolaine's has studied voice with Dr. Alan Ord, Eva Bostrand, Paul Elliott and Mary Ann Hart.

Jolaine has performed as soprano soloist in the CBC national radio and television annual Easter Broadcast, filmed and recorded live from Edmonton's City Hall. Recent engagements include Bach's Cantata No. 140, *Wachet auf, ruft uns die Stimme*, with the Indianapolis Symphony Orchestra, Carissimi's *Jonas* and Mozart's *Mass in C minor*. Jolaine appeared with the Richard Eaton Singers in Mozart's *Requiem* with the Alberta Philharmonic Orchestra, Czerny's *Mass No. 8 in C Major* with the Edmonton Symphony Orchestra, J. S. Bach's *Christmas Oratorio* with the Alberta Baroque Ensemble. This past April, Jolaine was the soprano soloist in J. S. Bach's *St. John Passion* with the Scona Chamber Choir and Ivan Moody's *Passion and Resurrection* with Pro Coro Canada, and in May, she was heard with the Bloomington Chamber singers in G. F. Händel's *Messiah*. This summer she participated as soloist and chorister in the Carmel Bach Festival. Upcoming solo engagements include Haydn's *Paukenmesse* with Pro Coro Canada.

**Janet Scott Hoyt** is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.



## Upcoming Events

### September

29 Wednesday, 8:00 pm

Visiting Artists Recital

**Salzburg Chamber Soloists**

Felix Mendelssohn Bartholdy

*Symphony in G Minor, No 12*

Wolfgang Amadeus Mozart

*Violin Concerto in D Major, KV211*

Soloist **Lena Neudauer**

Pete Illyich Tchaikovsky

*Souvenir de Florence, Op 70*

Admission: \$5/student, \$20/senior,

\$30/adult. Co-sponsored with the

Edmonton Chamber Music Society

### October

3 Sunday, 2:00 pm

World Music Concert

**Sanjoy Bandopadhyay**

*Afternoon of Sitar Magic*

Admission: \$15/adult, \$12/student/senior

and Raga-Mala members, Free admission

for Raga-Mala patron members

Co-sponsored by The Canadian Centre for

Ethnomusicology, the University of

Alberta Shastri Committee, and the

Edmonton Raga-Mala Music Society

For more information, please call 492-8211

3 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

**Czech Music Festival**

Featuring Dvořák *Slavonic Dances,*

*Op 46 and Op 72*

Admission: \$10/student/senior, \$15/adult

4 Monday, 12:00 noon

Music at Noon, **Convocation Hall**

**Student Recital Series**

Featuring students from the

Department of Music

Free admission

7 Thursday, 8:00 pm

*Music at Convocation Hall*

**Walter Schwede, violin**

**Jacques Després, piano**

Featuring works by Joseph Martin Kraus

Admission: \$15/student/senior, \$20/adult

15 Friday, 8:00 pm

*Faculty and Friends*

**Aaron Au, violin and viola**

**Elizabeth McHan, violin**

**Tanya Prochazka, cello**

**Roger Admiral, piano**

Heinz Holliger *Lieder ohne Worte II*

György Kurtág *Játékok; Jelek;*

*Ligatura, Op 31b*

Anton Webern *Three pieces, Op 11*

*Variations, Op 27; Four Pieces, Op 7*

Admission: \$15/student/senior, \$20/adult



*Please donate to Bank Campus Food*

**Unless otherwise indicated**

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University  
of  
Alberta





DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon Student Recital Series**

**Monday, October 4, 2004 at 12:10 pm**

### **Program**

The House of Life (1903)  
No. 2 Silent Noon

Ralph Vaughan Williams  
(1872-1958)  
text by Dante Gabriel Rossetti  
Roger Quilter  
(1877-1953)  
text by Percy Bysshe Shelley

Love's Philosophy, Op. 3, No. 1 (1905)

**Valerie Andriowski, soprano  
Yue Ji, piano**

Etude-Tableaux, Op. 39, No. 5 (1916-17)

Sergei Rachmaninoff  
(1873-1943)

**Charles Lin, piano**

Trio Northwest

Selected Original Compositions

**Stuart Croseley, Guitar  
John Taylor, Bass  
Mike Gillespie, Drums**







# FACULTY *friends*

**Aaron Au, violin and viola  
Elisabeth McHan, violin  
Tanya Prochazka, cello  
Roger Admiral, piano**

**Friday, October 15, 2004 at 8:00 pm**



**Arts Building  
University of Alberta**







## Program

Three Pieces for Violin and Piano, Op. 14e (1996)

György Kurtág  
(b. 1926)

- I. Öd und traurig
- II. Vivo
- III. Aus der Ferne

**Aaron Au, violin**  
**Roger Admiral, piano**

Four Pieces for Violin and Piano, Op. 7 (1910)

Anton von Webern  
(1883-1945)

- I. Sehr langsam
- II. Rasch
- III. Sehr langsam
- IV. Bewegt

**Aaron Au, violin**  
**Roger Admiral, piano**

Op. 8 for Piano (1963-1968)

György Kurtág

- II. (5, 7, and 9)
- III. (1)

**Roger Admiral, piano**

Lieder ohne Worte (1985-1994) for Violin and Piano

Heinz Holliger  
(b. 1939)

- I. Frühlingslied
- III. (. . . fern . . .)
- V. (. . . sam)
- VI. (Flammen . . . Schnee)
- VII. Berceuse matinale

**Aaron Au, violin**  
**Roger Admiral, piano**

## Intermission

Signs, Games and Messages (1989 - in progress)

György Kurtág

- Eine Blume für Denes Zsigmondy for Viola
- Perpetual Motion (a)
- In memoriam Tamas Blum for Viola

**Aaron Au, viola**



- Variations for piano, Op. 27 (1937) Anton von Webern
- I. Sehr masig
  - II. Sehr schnell
  - III. Ruhig fließend
- Roger Admiral, piano**
- 
- Játékok (1973 - in progress) György Kurtág
- Dirge
  - Antiphony in F-Sharp
  - Hommage a Christian Wolff (Half-asleep)
  - Andras Hajdu is 60
  - Hommage a Pierre Boulez
- Piano Pieces, Op. 3 (1965) György Kurtág
- I. Inesorabile
  - III. Sostenuto
  - VI. Grave
  - VII. Adagio
- Splinters, Op. 6d (1979) György Kurtág
- I. Molto agitato
  - II. Sostenuto
  - III. Vivo
  - IV. Mesto
- Roger Admiral, piano**
- 
- Three Little Pieces for Cello and Piano, Op. 11 (1914) Anton von Webern
- I. Mäßige
  - II. Sehr bewegt
  - III. Äußerst ruhig
- Tanya Prochazka, cello**  
**Roger Admiral, piano**
- 
- Rodica lui Ionescu - Marta lui Kurtág (for pianino) György Kurtág
- Roger Admiral, piano**
- 
- Ligatura - Message to Frances-Marie György Kurtág
- (The answered unanswered question) Op. 31b (1989)  
for Cello with Two Bows, Two Violins and Pianino
- Tanya Prochazka, cello**  
**Aaron Au and Elisabeth McHan, violins**  
**Roger Admiral, piano**



## Program Notes

**György Kurtág**

**b. Lugoj, Romania, 19 February, 1926**

***Tre pezzi* Op. 14e for violin and piano (1979)**

- I. Od und traurig (Bored and Sad)**
- II. Vivo**
- III. Aus der Ferne (From a Distance)**

György Kurtág, born to Hungarian parents in Lugoj (now in Romania) is the only composer to have lived through Hungary's communist regime (1949-89) and still to have achieved international renown. He is linked to Hungary's most famous twentieth-century composer through his study with Sándor Veress, an exiled student of Béla Bartók's. Veress's main instructional themes were techniques of canon and questions of symmetry in form, and Kurtág's early music (1940-57) also reflects this heritage through folk-song influenced harmonies and rhythmic structures reminiscent of Bartók. Since 1985 Kurtág has experimented with larger ensembles, but his more recent works are pared down, gestural and basic, reflecting a reductive compositional progression that is mirrored in his ever-accumulating *Games* for solo piano (see below).

Kurtág's work has been intermittent at best, and he has dealt frequently with bouts of "writer's block" as well as a perfectionism that sees him submit pieces into the repertory and subsequently withdraw them for revision. Because of this, his compositions evolve, taking years to be completed. Written after he began writing his *Games* for solo piano, these pieces for violin and piano – like other pieces from this period (1973-1984) – are characterized by their wittiness and self-contained structures.

**Anton von Webern**

**b. Vienna 3 December 1883**

**d. Mittersill, 15 September 1945**

***Four pieces for violin and piano, Op. 7***

- I. Sehr langsam (very slowly)**
- II. Rasch (fast)**
- III. Sehr langsam**
- IV. Bewegt (allegro)**

Together with Arnold Schoenberg and his other famous student, Alban Berg, Anton Webern (probably Schoenberg's first pupil) formed what is now referred to as the Second Viennese School. Together they were pioneers in the exploration of free atonality – composition written without reference to a tonal centre – and, in the 1920's and thereafter, the twelve-tone technique of pitch organisation. Throughout his career, Webern's music was consistently the most concise of the three, often almost aphoristic, and all his music is marked by extreme care in details of musical expression.

Opus 7/1 was Webern's first publication. Although it was published in a periodical in 1912, Universal Edition did not accept it until 1914, which, unfortunately, was a bad time for music publishing, and everything else cultural in Europe. On June 28 of that



year Archduke Franz Ferdinand was assassinated and Europe was catapulted into World War I. It was not until 1922 that Opus 7 was finally published. Although now nearly a century old, the atonal language and concentrated style of the pieces of Opus 7 still offer substantial analytical, theoretical and aesthetic challenges. Tempo groups the four movements into contrasting pairs, and they vary in the complexity of textural motion as well; for example, the first is the calm and transparent of the set, while the fourth is one of Webern's most agitated pieces of music.

## **György Kurtág**

**Op. 8, II (5, 7 and 9); III (1) for piano)**

**Op. 3 (8 piano pieces, 1960)**

**1, 3, 6 & 7**

***Szálkák* (Splinters) Op. 6/d (1978)**

Kurtág spent the year 1957-8 in Paris attending classes taught by Messiaen, Milhaud and Max Deutsch, but felt that his consultations with Marianne Stein, an art psychologist, were his most important experiences that year. He composed only one piece in that period, and when he took it to Stein, she suggested that it might be more effective to develop his compositional voice through smaller, simpler musical tasks such as exploring the variety of connections that could be made between two notes. From these clearly defined tasks emerged his Opp.1 through 9; of these, sections of Opp.3, 6 and 8 are included in tonight's concert.

## **Heinz Holliger**

**b. Langenthal, canton of Berne, 21 May 1939**

***Lieder ohne Worte*, (Songs Without Words) Volume II**

- I. Frühlingslied (in memoriam Sándor Veress, d. 4 March 1992)**  
(Spring Song)
- III. (. . . fern . . .) (for Catrin) (...distant...)**
- V. (Flammen . . . Schnee) (for Catrin) (Flames...Snow)**
- VI. (. . . sam) (for Catrin)**
- VII. Berceuse matinale (in memoriam Gertrud Demenga 18 May 1918 – 13 June 1987)**

Holliger has won composition prizes across Europe and has been a composer-in-residence with Orchestre de la Suisse Romande (1993–4) and at the Lucerne Festival in 1998. But his career in music has not centred solely around composition. In the late 1950's and early 1960's, after winning several competitions, he embarked on a solo career in oboe performance and composers such as Penderecki, Krenek, Lutoslawski, Stockhausen, Veress and Berio have written works for him. Since the mid-1970's Holliger has gained prominence as a conductor as well. Since 1965 he has been at the Staatliche Musikhochschule of Freiburg as an oboe instructor.

Influenced heavily by the Second Viennese School, Berg in particular, Holliger's work also gives a nod to his composition teacher in the 1950's, Sándor Veress, and, in turn, Bartók. Holliger's writing reflects the influence of Berg and Veress's contrapuntal techniques, which were tempered early in his career by the influence of Pierre Boulez,



who brought Holliger's attention to issues of harmony. Unlike volume one of his *Songs Without Words*, the pieces in volume two have titles and dedications that give clues to their hidden meanings. *Frühlingslied* is accompanied by a eulogy for Veress written by the violinist Catrin Demenga, for whom many of the songs are written. *Berceuse matinale*, a passacaglia divided into four-bar units in three-quarter time, recollects a Baroque lament, specifically Dido's final song "When I am laid in earth" from Purcell's *Dido and Aeneas*.

## György Kurtág

*Jelek, játékok és üzenetek* (Signs, Games and Messages) for solo viola (1989-97)

Eine Blume für Denes Zsigmondy

Perpetual Motion (a)

In memoriam Tamas Blum

Kurtág wrote "Eine Blume für Denes Zsigmondy" recalling a scene late in Andrei Tarkovsky's film *Nostalghia*, where a man haunted by apocalyptic visions counsels the main character to save humanity by carrying a burning candle through an abandoned pool without letting the flame go out. The groans of the man whose candle continually goes out are heard in the slow quarter-tone vibrato of the viola, and, according to the composer, are what the piece is about. Every downbow attack is prepared "in the air" by the overlong upbow which precedes it. The piece ends with a requiem or chorale-like idea. The word Blume in the title refers to a recurring motif in Kurtág's music: "Virág az ember" (Flowers are we...), reflecting on the fragility of the human existence.

"In memoriam Tamas Blum" was written in memory of the conductor (1927-1992) and close friend of the composer. The autograph for the piece states that "Tamas Blum, too, is already waiting over there..." The opening, marked *sereno* and *semplice*, is a simple melody with an other-worldly quality. Insistent tone repetitions in both the accompaniment and the melody eventually suffuse the piece with the inevitability and inescapability of death. A fortissimo outcry is answered by a chorale-like phrase on open strings. A lyrical Arioso takes the sorrow further – past the "objective" chorale to a more personal farewell.

## Anton von Webern

*Variations for piano, Op. 27*

- I. Sehr mässig (andante)
- II. Sehr schnell (very quickly)
- III. Ruhig fliessend (quietly flowing)

During the second quarter of the 20<sup>th</sup> century, these composers were the most major influences of the twelve-tone technique of composition. Webern's approach to twelve-tone composition, as exemplified in the *Variations for piano*, is as distinctive as his free atonal works. While Schoenberg took many liberties with the technique, and Berg combined it with other compositional approaches, Webern was strict in his use of serialism and his canonic structures are both highly complex and extraordinarily clear. His innovative approach greatly influenced later composers, such as Boulez and Stockhausen.



Published early in May 1937, these pieces were first performed in Vienna by Peter Stadlen on October 26, with a repeat performance for the Verein für neue Musik on October 30 of that same year. A reviewer for the *Neue Freie Presse* commented on the set on November 6: "Here the musical solution to the much contested problem of smashing the atom has succeeded." In both Opus 24 and this set, symmetry is the focus of the compositional method. That symmetry, however, is not built into the tone row that the piece is based on; rather, a combination of retrogrades and inversions of the row result in palindromic and mirror effects.

**György Kurtág**

***Játékok* (Games) Volume II for solo piano (1975-9)**

**Dirge**

**Antiphone in f-sharp**

**Hommage a Christian Wolff (Half-asleep)**

**Andras Hajdu is 60**

**Hommage a Pierre Boulez**

**Rodica lui Ionescu - Marta lui Kurtág**

In 1973 Kurtág was asked to contribute pieces to a piano album for children. This, along with his involvement with the New Music Studio, an experimental group of composers and other music professionals formed in 1970 in Budapest, shifted him out of another compositional impasse. The clearly defined project set before him resulted in *Játékok* (Games) and became the backdrop of all his further compositional activity. Intended to liberate the child pianist, they in fact liberated the composer as well. The graphic notation of the pieces is intended to stimulate the performer to play with sound and sensation rather than demand tradition intellectual analysis and to bring the element of spontaneity that was once found in folk-songs and Gregorian chant back to music. *Games* was also a way for Kurtág to filter in other composers' ideas, albeit not always in flattering ways. But *Games* also became a sort of musical diary, one in which Kurtág could work through events in his life, and as such many of the pieces and their titles reflect the deaths of friends and colleagues.

In *Antiphone in f-sharp*, the central note of f-sharp is played increasingly emphatically after each quiet 'question' from the counter voice. The counter voice eventually finds a home in the harmony of the third, a-sharp. The two worlds of the white keys and the black keys, each played by a different hand, are united in *Hommage a Christian Wolff*. The piece resolves into a tetrad that combines the major and minor triads. The title refers to the use of an improvisation concept borrowed from Christian Wolff's *Burdocks*. Kurtág honours the birthday of a friend in *Andras Hadju is 60*, and *Rodica lui Ionescu* is dedicated to his wife, Marta.



## Anton von Webern

### *Three Pieces for cello and piano, Op. 11*

- I. Mäßige (andante)
- II. Sehr bewegt (very fast)
- III. Äußerst ruhig (extremely quiet)

Writing to Schoenberg on July 17, 1914, Webern wrote the following explanation of why he had not produced the longer work his mentor had suggested of him, "I had a clear conception of a larger, two-movement composition for Cello and Piano and started the work right away. However, as I completed a good piece of the first movement it became convincingly clearer that I must write something else... So I broke off, even though the larger work was going well, and quickly wrote these little pieces... This is the way in which these three creatures originated. And seldom have I so strongly had the feeling that something good has taken place." The first movement is only eight bars long while the second is uncharacteristically loud and frenetic. The third movement features a very restricted range for the piano, a combination of rhythmic patterns and tempo that remove any feeling of pulse in the piece, and eight notes for the cello played entirely *pp* or *ppp*. This set is considered to be the most extreme form of Webern's aphoristic style – composed in brief, unconnected "sentences." The work is a smorgasbord of expressive and virtuosic effects for the cello, and the sequence of the movements is again based on contrasts.

## György Kurtág

### *Ligatura* - Message to Frances-Marie (The answered unanswered question) Op.31b

The alternate title to this piece was *Der verliebte Dinosaurier* (The Dinosaur in Love). Composed in 1989 for the cellist Frances-Marie Uitti, the official title as well as the instrumentation alludes to the cellist's compatriot, American composer Charles Ives (1874-1954) and his piece *The Unanswered Question* (1906). In Ives' piece, a trumpet reiterates a "question" seven times against an unchanging background of strings. *Ligatura* is for cello with two bows used simultaneously, two violins placed as far from the cello as possible, and a piano (far from center but nearer to violins than to the cello), which does not enter until the second last measure.

Notes by Allison Fairbairn



**Roger Admiral** completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Recent performances include a recital with baritone Nathan Berg on the Great Performers series at Lincoln Center, New York City (United States of America) and with mezzo-soprano Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Currently Roger works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.



**Elisabeth McHan** is a fourth year BMus student at the University of Alberta Department of Music. Currently she studies viola with Aaron Au and violin with Guillaume Tardif. She is also a member of the Department of Music string quartet. Recently she received a Arts Undergraduate Student Researcher Award, enabling her to research twentieth century violin and cello duo repertoire with Tanya Prochazka.

**Tanya Prochazka** is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Després has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario.



## Upcoming Events

### October

16 Saturday, 8:00 pm

**The University of Alberta  
Symphonic Wind Ensemble**

**William H Street, Director**

*Chance Variations on a Korean Folk Song*

*Persichetti Masquerade*

*Walton Crown Imperial*

*Matheson Burns; Reynolds Scenes*

Admission: \$10/student/senior, \$15/adult

18 Monday, 8:00 pm

**The University of Alberta and the  
Grant MacEwan College Jazz Bands**

**Tom Dust and Raymond Baril,**

**Directors**

*An Evening of Big Band Jazz*

Featuring works by Hoagy Carmichael,

Doug Beach, Lennie Niehaus, Chuck

Sayre, Duke Ellington, Rich Matteson,

Tom Dust, Gordon Goodwin, Matt Harris,

Thad Jones, Sammy Nestico, Bob

Mintzer, Bobby Troup, Joe d'Etienne

Admission: \$10/student/senior, \$15/adult

23 Saturday, 10:00 am - 12:00 pm

Piano Masterclass

**Lana Henschell, Eckhardt-Gramatté**

**Piano Competition Winner**

Free admission

24 Sunday, 8:00 pm

Visiting Artist Recital

**Lana Henschell, Eckhardt-Gramatté  
Piano Competition Winner**

*JS Bach Fantasia and Fugue in A Minor,*

*BWV 944; Beethoven Sonata in A Major,*

*Op 2, No 2; McIntyre Butterflies and*

*Bobcats* (2004 Commissioned work) 2004

E-gré Competition); Scriabin Sonata No 5,

*Op 53; Béla Bartók Mikrokosmos, Nos*

*142 and 143; Sonata*

Admission: \$15/student/senior, \$20/adult

28 & 29 Thursday & Friday, 8:00 pm

**The University Symphony Orchestra**

with the University of Alberta

Concert Choir and Madrigal Singers

**Tanya Prochazka, Leonard Ratzlaff**

**and Michael Massey, Conductors**

*Dvořák Domov muj (My Home) Overture,*

*Op 62 ; Te Deum, Op 103;*

*Cello Concerto in B Minor, Op 104*

Soloist **Tanya Prochazka, cello**

Admission: \$10/student/senior, \$15/adult

### November

1 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

**Student Recital Series**

Featuring students from the Department of

Music. Free admission



*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University  
of  
Alberta



# JAZZ BAND

## *An Evening of Big Band Jazz*

University of Alberta  
and

Grant MacEwan College

Jazz Bands

Tom Dust and Raymond Baril, Directors

Monday, October 18, 2004 at 8:00 pm



Convocation  
Hall

Arts Building  
University of Alberta



University of Alberta  
Department of Music



## **Program**

Blues for Dr. Cranberry Rich Matteson & Jack Petersen

Bonehead Lennie Niehaus

Skylark Hoagy Carmichael & Johnny Mercer  
arr Jerry Nowak

**Lauren Busheikin, vocalist**

Winter Tan Chuck Sayre

Don't Get Around Much Anymore Duke Ellington & Bob Russell  
arr Mark Taylor

**Lauren Busheikin, vocalist**

Swamp Passion ( \_Con-43CA92121\c\s\l)Tom Dust

Goin' Outside Doug Beach

## **Intermission**

Winding Way Matt Harris

Latin Dream Joe d'Etienne

Route 66 Bobby Troup  
arr Alan Gilliland

**Thea Neumann, vocalist**

Kids Are Pretty People Thad Jones

Frankie's Tune Bob Mintzer

My Friend Willie Sammy Nestico

Orange Colored Sky DeLugg & Stein  
arr Roger Holmes

**Thea Neumann, vocalist**

Swingin' For The Fences Gordon Goodwin

## **Next Concert**

**Monday, December 6, 2004 at 7:30 pm**

John L Haar Theatre, Centre for the Arts, Grant MacEwan College

Admission: \$8/student/senior, \$10/adult. For tickets information, please call 497-4436



## University of Alberta and Grant MacEwan College Jazz Bands

### **Jazz Band I**

**Raymond Baril, Director**

#### **Alto Saxophone**

Cayley Burgess, UofA

Lindsey Coulter, UofA

#### **Tenor Saxophone**

Sammy Toms, GMC

Allison Ochoa, UofA

#### **Baritone Saxophone**

Dan Davis, UofA

#### **Trumpet**

Jeremy Maitland, UofA

Ashley Clelland, UofA

Billy Davis, UofA

Erin Craig, GMC

Caleb Nelson, UofA

#### **Trombone**

Audrey Ochoa, UofA

Chris Lennie, UofA

Geoff Gay, GMC

#### **Bass Trombone**

Curtis Farley, UofA

#### **Piano**

Sarah Miller, GMC

#### **Guitar**

Neil Whitford, GMC

#### **Bass**

Josh McHan, GMC

#### **Drums**

Brad Grieve, GMC

#### **Percussion**

Court Laslop, GMC

#### **Vocalist**

Thea Neumann, GMC

### **Jazz Band II**

**Tom Dust Director**

#### **Alto Saxophone**

Kalen Lumsden, GMC

Daniel Cooper, GMC

#### **Tenor Saxophone**

Vanessa Wilson, GMC

Ashley Callihoo, UofA

#### **Baritone Saxophone**

Rustan McAllister, GMC

#### **Trumpet**

Allen Peters, UofA

Chelsea Mandrusiak, UofA

Mackenzie Grisdale, UofA

Christine Browne-Munz, UofA

Amber Grant, GMC

#### **Trombone**

Sebastian Cox, UofA

Erika Hagen, UofA

Bret Warick, UofA

#### **Bass Trombone**

Ethan Markwart, UofA

#### **Piano**

Keely Kidner, UofA

#### **Guitar**

Gary Myers, UofA

#### **Bass**

Joseph Lubinsky-Mast, GMC

#### **Drums**

Benjamin McNab, GMC

#### **Vocalist**

Lauren Busheikin, GMC



## Upcoming Events

### October

23 Saturday, 10:00 am - 12:00 pm

Piano Masterclass

**Lana Henschell**

**Eckhardt-Gramatté Piano**

**Competition Winner**

Free admission

24 Sunday, 8:00 pm

Visiting Artist Recital

**Lana Henschell, Eckhardt-Gramatté**

**Piano Competition Winner**

Johann Sebastian Bach

*Fantasia and Fugue in A Minor,*

*BWV 944*

Ludwig van Beethoven

*Sonata in A Major, Op 2, No 2*

David L McIntyre

*Butterflies and Bobcats* (2004

Commissioned work, 2004 E-gré

Competition)

Alexander Scriabin

*Sonata No 5, Op 53*

Béla Bartók

*Mikrokosmos, Nos 142 and 143; Sonate*

Admission: \$15/student/senior, \$20/adult

28 & 29 Thursday & Friday, 8:00 pm

**The University Symphony Orchestra**

with the University of Alberta

Concert Choir and Madrigal Singers

**Tanya Prochazka, Leonard Ratzlaff**

and **Michael Massey, Conductors**

Dvořák *Domo muj (My Home) Overture,*

*Op 62 ; Te Deum, Op 103;*

*Cello Concerto in B Minor, Op 104*

Soloist **Tanya Prochazka, cello**

Admission: \$10/student/senior, \$15/adult

### November

1 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

**Student Recital Series**

Featuring students from the Department of

Music. Free admission

2 Tuesday, 12:00 noon

**The Davis Concert Organ**

**Noon Hour Series**

*The French Symphonic Organ*

with solo organists **Alice Boyd, Philip**

**Chow, Kevin Dill, Marnie Giesbrecht**

and special guests

**Sine Nomine chamber choir**

**John Hooper, director**

with organists **Meghan Bowen, Lorne**

**Manweiler**

Solo organ works by

Franck, Alain, Durufle, Widor, Gigliout,

Faure and Poulenc

Winspear Centre for Music

Free admission. Donations are welcome in

support of the United Way

7 Sunday, 8:00 pm

Master of Music Recital

**Katy Skinner, Choral Conducting**

Free admission

8 Monday, 8:00 pm

Visiting Artists Recital

**Antonio Peruch, accordion**

**Martin Riseley and Alycia Au, violin**

**Aaron Au, viola**

**Julie Amundsen, cello**

*Works for accordion and string quartet*

by Astor Piazzolla

Admission: \$15/student/senior, \$20/adult

## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Visiting Artist

**Lana Henschell, piano**

Winner

Eckhardt-Gramatté Piano Competition

Sunday, October 24, 2004 at 8:00 pm



Convocation  
Hall

Arts Building  
University of Alberta

**Program**



DEPARTMENT OF  
**MUSIC**



## Program

- Fantasie and Fugue in A Minor, BWV 944 ( ca.1720) John Sebastian Bach  
(1685-1750)
- Sonata in A Major, Op. 2, No. 2 (1794-1795) Ludwig van Beethoven  
Allegro vivace (1770-1827)  
Largo appassionato  
Scherzo: Allegretto  
Rondo: Grazioso
- Butterflies & Bobcats David L. McIntyre  
(2004 Commissioned Work, Eckhardt-Gramatté) (b. 1950)

## Intermission

- Sonata No. 5, Op. 53 (1907) Alexander Scriabin  
Allegro (1872-1915)  
Impetuoso  
Con stravaganza –  
Languido –  
Presto con allegrezza
- Mikrokosmos (1932-1939) Béla Bartók  
No. 142: From the Diary of a Fly (1881-1945)  
No. 143: Divided Arpeggios
- Sonate (1926) Béla Bartók  
Allegro moderato  
Sostenuto e pesante  
Allegro molto

## Program Notes

*Butterflies & Bobcats* (2004 Commissioned Work)  
by David L. McIntyre

*Butterflies & Bobcats* was commissioned by the 2004 E-gré National Music Competition with the assistance of the Saskatchewan Arts Board. The fanciful title betrays the huge and deliberate emotional, textural and pianistic contrasts in this piece. While there may be “something for everyone” in this piece it raises some questions: can such diverse elements be reconciled in ten minutes? And can a single performer be at ease within that diversity? - McIntyre



**Lana Henschell, piano**

**Eckhardt-Gramatté Piano Competition Winner**

**Program Notes (cont'd)**

**Fantasy and Fugue in A Minor, BWV 944**

**JS Bach**

Written at approximately the same time as the Toccatas (1708), Bach's *Fantasy and Fugue in A Minor BWV 944* lies rather early in Bach's compositional career. The term Fantasy implies a freely constructed work in which improvisation, an important aspect of a keyboard player's training in Bach's day, plays a key role. Only chords are notated on the score; these the performer can improvise upon, through techniques such as arpeggiation and ornamentation. The Fugue is thematically and structurally influenced by the Italian Concerti of Torelli (ritornello form). It is unusual in that it consists entirely of continuous sixteenth notes.

**Mikrokosmos**

**Béla Bartók**

Completed in 1939, Bartók's six volumes of *Mikrokosmos* are among the most notable collections of its kind from the twentieth century, comparable to the Etudes of Chopin or the Well-Tempered Clavier of Bach. Bartók's initial concept was to create a collection of recital pieces, but later decided to compose several volumes for didactic purposes. While the first four volumes are designed for beginners (the first two volumes were composed for his son), the last two books are intended for the concert stage. Written in progressive order of technical and musical difficulty, each of the 153 pieces varies in style and contains mostly original material based on diverse scale systems.

No. 142, *From the Diary of a Fly* represents one of the many character pieces from the set, in which each hand plays a different whole tone scale to produce a "buzzing" semi-tonal effect. Bartók, in his own words, "wanted to depict the desperate sound of a fly's buzz, when getting into a cob-web. The fly is telling the story as he writes in his diary. He was buzzing about and didn't see the spider web. Then he is caught in the web, but he manages to get himself free before he is eaten, and he escapes. A happy ending."

Operating on the variation principle, No. 143, *Divided Arpeggios* makes use of an arpeggiated motive in various major and minor modes. The interweaving melodic strands create a sensuous, cool-hued atmosphere.

**Sonata (1926)**

**Béla Bartók**

Bartók wrote his first and only Sonata in 1926, a year in which he began composing many piano pieces, including the *Out of Doors Suite*, his First Piano Concerto and the *Mikrokosmos*. The Sonata displays characteristic elements that were to become almost "trademarks": dissonant intervals like 2nds and 7ths, chord clusters, percussive textures, and an unparalleled combination of rhythm and meter. Although the Sonata contains some revisions to the standard sonata-form model, it is quite simple in structure, and draws from Beethovenian principles.

**Sonata in A Major, Op. 2, No. 2**

**Ludwig van Beethoven**

The thirty-two Piano Sonatas are a prism through which one can see new developments and innovations in Beethoven's compositional style. As a body of work spanning many years,



varying almost infinitely in form, size and character, the collection of Sonatas have proven to be perhaps the most influential achievement in the history of piano composition.

Published in 1796, the three Sonatas of Opus 2 differ radically in character, ranging from tempestuousness to playful humor to radiant bravura. Beethoven dedicated the set to Haydn, indicating his profound admiration for the composer (once his teacher). The first movement begins rather playfully, pausing here and there as if to tease. It contains a wide range of adventurous harmonies, which provide the basis for the jest-like character of the movement. The passionate and grave second movement resembles the slow second movements of the Op. 1 Trios. Beethoven frequently added a Scherzo and Trio to his Sonatas; an innovative movement similar to the minuetts of Haydn. These movements however, were longer and constructed with more symmetrical periods. The Sonata ends with a fourth rondo movement. Graceful in style and Mozartian in flavor, it seems to presage the rondos of Schubert.

### **Piano Caprice No. 6**

**SC Eckhardt-Gramatté**

Born in Moscow, Eckhardt-Gramatté began a career as a performer of the piano and violin at an early age. In addition to giving many recitals, she increasingly devoted more time to composing, and in the years before her move to Vienna in 1939, she developed a highly individual style of counterpoint, indicative of her strong admiration for Bach.

Having performed many virtuosic works, her compositions were steeped in the Romantic tradition and veered towards neoclassicism, incorporating Bartókian devices such as bi-tonality and the interval of a fourth. Her use of free dissonance resulted in a unique sound, Post-Romantic in spirit, but did not interfere with her essentially tonal style (she herself claimed her style to be tonal, but in her own way). After moving to Winnipeg in 1953, she continued to compose, venturing into modern techniques such as serialism.

Composed between 1931 and 1948, Eckhardt-Gramatté's Six Piano Caprices were most likely influenced by the Paganini Violin Caprices she encountered as a violinist. Through the incorporation of unique harmony and contrapuntal writing, the caprices display virtuosic pianism and are true caprices in the full sense of the word. In contrast to Paganini however, they represent "impressions" (her own term) of various images, experiences and events of her life, and range in emotion from great tenderness to philosophical contemplation to despair.

The Sixth Piano Caprice, "*Klavierstücke*", written in 1948, is the lightest and most whimsical of the set, providing a glimpse into her life as a child at the age of six. With her use of simple counterpoint, "wrong-note dissonance," syncopation and changes in meter, Eckhardt-Gramatté effectively creates a playful, often mischievous self-portrait.

### **Piano-Soleil from Six Thèmes Solaires**

**Denis Gougeon**

Drawing his inspiration from a wide range of composers, from Mozart to Messiaen, Denis Gougeon has described himself as an "intuitive" composer, who wishes to touch the listener emotionally. His music is typically energetic and virtuosic with a well-thought-out underlying structure. As is evident in *Piano-Soleil*, his musical language is oriented towards atonality but sounds consonant to the ear. Written in 1990, *Soleil* is part of a collection entitled *Six Thèmes Solaires* (for various instruments), which includes pieces based on the names of planets.



Composer and teacher Jacques Hétu studied composition with Henri Dutilleux at the École Normale and analysis with Olivier Messiaen at the Paris Conservatory. As his titles often suggest, Hétu's works are influenced by classical forms and are often unified by various motives. His percussive style, full of harmonic tension and rich dissonance, shows an influence of Bartók, Hindemith and various French composers. Commissioned for the Women's Musical Club of Toronto Piano Competition (1997), the *Fantaisie Op. 59* contrasts energetic polytonal sections with mysterious adagios steeped in chromaticism, resulting in a powerful display of expression and virtuosity.

### Études pour piano

György Ligeti

Composed after 1985, Ligeti's first two books of *Études pour piano* are the first sets of études in the tradition of Chopin for more than half a century. The impetus of conception stemmed from his perception of the deficits he discerned in his own technique, and in an attempt to address these, he composed études of dazzling virtuosity, both in a pianistic and compositional sense. Like growing organisms, they proceed from a simple core idea and lead from simplicity to great complexity.

Inspired by the music of sub-Saharan African cultures and the recordings of ethnomusicologists Arom and Nancarrow, the études exhibit great metric and rhythmic complexity. They extend the concept of hemiola by using bar lines as an optical aid only, and through superimposed symmetrical and asymmetrical patterns, each étude creates and illusion of order and disorder.

The titles suggest extra musical analogies rather than technical character. *Cordes à vide* (Open Strings) brings forth the sounds of stringed instruments with Ligeti's use of chords and melodic figures based on open fifths. *Der Zauberlehrling* (The Sorcerer's Apprentice) begins with rapid evolving staccato figures, which accumulate into an electrical cloud of sound. Over an underlying pulse of relentless eighth notes, accents recur at different frequencies, producing a "polyrhythmic firework."

### Sonata No. 5, Op. 53 (1907)

Alexander Scriabin

Scriabin's obsession with philosophy and mysticism is evident in his Sonata No. 5, Op. 53 (1907), an inventive piece bursting with vitality and passion, yet shrouded in mystery and euphoria. Written in only three or four days, it was perhaps a sequel to his *Poem of Ecstasy*, Op. 54. He provided four lines of a poem written for this Symphonic Poem (or 4<sup>th</sup> Symphony) on the score of the Sonata:

I call you to life, mysterious forces!  
Drowned in the Obscure depths  
of the creative spirit, timid  
Embryos of life, to you I bring audacity!

Although the conventional division of exposition, development and recapitulation are preserved, the fifth sonata departs from the traditional 'tonal plan' and is the first of his sonatas to be in a one-movement form. This Lisztian concept would establish the basic formal scheme for his next five sonatas.



The piece begins with an almost crazed, anti-tonal passage, which manifests in the depths of the keyboard, and rushes upwards only to vanish unexpectedly. The following introductory section contains motives which foreshadow upcoming subjects and theme groups. The highly-developed material is disguised by extreme changes in tempo. Harmonically, the language of the piece is tonally related but contains original elements that point to his future style. One of these new features occurs amidst the frenzied development; the 'mystic' chord, built on a series of fourths rather than traditional thirds, is the basis of this trance-like section.

## Sponsors



### *The SOCAN Foundation*

Tour sponsored by the  
**Eckhardt-Gramatté Competition Inc.**  
Brandon, Manitoba

Transportation arranged by  
**Marlin Travel**



**David L McIntyre** (b. Edmonton, AB, 1950) grew up in Saskatoon and Calgary. He studied piano with Boris Roubakine at the University of Calgary and composition with Luigi Zaninelli at the University of Southern Mississippi. In 1976 he joined the music faculty of the Canadian Bible College in Regina where he taught for nineteen years. David currently freelances as composer and pianist, playing with the trio “Contrasts” with Ed and Pauline Minevich.

Over the years he has composed a large body of highly regarded concert, church, and educational music in many mediums. His recent position as composer-in-residence with the Regina Symphony Orchestra saw the creation of a number of exciting orchestral works: *A Bear in the Brewery*, *A Medley of Insolent Noises*, Symphony No. 1, Concerto for Piano & Orchestra, and *Through a Glass Darkly: an Elegy for Orchestra*.

Perhaps his favoured medium is chamber music with piano. His output in this genre includes two flute/piano Sonatas, two violin/piano Sonatas, two bassoon/piano Sonatas (Bapia), and a sonata each for trumpet/piano, and viola/piano. His most recent premiere was the *Hybrids* for violin, clarinet and piano given at the Regina Symphony Orchestra’s 2004 New Music Festival.

McIntyre’s catalogue of works for the piano is extensive. It includes two 11-movement suites, *Pro-Motion* and *E-Motion*; *Toccata*, *Twelve Trifles for Two Pianos*; *Four Dances for Connie*; *Anniversary Suite*; *Meditations* (6 hymn adaptations); and a host of shorter Consolations and Nocturnes and miscellaneous pieces. He has also written two Piano Sonatas; the second was commissioned by MusiCanada 2000 for Angela Hewitt. His *Concerto for Piano & Orchestra* for Catherine Vickers was premiered in 2003.

In spring 2004, he completed part two of *Watershed Stories*, a major work for SATB and piano for the Prairie Pride Chorus, which was premiered in Regina on June 12, 2004.

The **Eckhardt-Gramatté Competition** for the performance of Canadian music is a memorial to composer, pianist and violinist SC (Sonia) Eckhardt-Gramatté, who spent the last 21 years of her life in Manitoba. It fulfills her lifelong dream of creating a means by which the music of contemporary composers could make its presence felt by young musicians on the threshold of their careers. The E-gré National Music Competition has been held annually since 1976 at Brandon University.

Pianist **Lana Henschell**, this year’s winner, is a graduate of the University of Calgary (BMus, MMus). She studied with Marilyn Engle. In the summer of 2003 she participated in the “Barbara Krakauer” Academy in Vaison-la-Romaine, France, through a major grant from the Alberta Foundation for the Arts. Also in 2003 she participated in a masterclass with Ursula Oppens during the Esther Honens Competition. She performed in concerts for the University of Calgary’s New Music Festival, “Happening”, in January 2004. Lana teaches piano and accompanies string players, vocalists and pianists.



## Upcoming Events

### October

28 & 29 Thursday & Friday, 8:00 pm

#### **The Academy Strings**

with the University of Alberta

Concert Choir and Madrigal Singers

**Tanya Prochazka, Leonard Ratzlaff**

and **Michael Massey, Conductors**

*Dvořák Domov muj (My Home) Overture,*

*Op 62 ; Te Deum, Op 103;*

*Cello Concerto in B Minor, Op 104*

Soloist **Tanya Prochazka, cello**

Admission: \$10/student/senior, \$15/adult

### November

1 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

#### **Student Recital Series**

Featuring students from the

Department of Music

Free admission

2 Tuesday, 12:00 noon

#### **The Davis Concert Organ**

##### **Noon Hour Series**

*The French Symphonic Organ*

with solo organists

**Alice Boyd, Philip Chow, Kevin Dill,**

**Marnie Giesbrecht,**

and special guests

**Sine Nomine chamber choir**

**John Hooper, director**

with organists

**Meghan Bowen, Lorne Manweiler**

Solo organ works by Franck, Alain,

Widor, Gigout, Faure and Poulenc

Winspear Centre for Music

Free admission. Donations are welcome in support of the United Way

7 Sunday, 8:00 pm

Master of Music Recital

**Katy Skinner, Choral Conducting**

Free admission

8 Monday, 8:00 pm

Visiting Artists Recital

**Antonio Peruch, accordion**

**Martin Riseley and Alycia Au, violin**

**Aaron Au, viola**

**Julie Amundsen, cello**

*Works for accordion and string quartet*

by Astor Piazzolla

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

**Janet Scott Hoyt, piano**

Lukas Foss *Capriccio*; Elliot Carter

*Figment for Cello Alone (1994);*

John Corigliano *Phantasmagoria on*

*Themes from the Ghosts of Versailles*

;Felix Mendelssohn *Sonata in D, Op 58;*

David Popper *Variations on a Little*

*Russian Theme*

Admission: \$15/student/senior, \$20/adult

15 Monday, 5:00 pm

*Hear's to your Health*

**Lidia Khaner, oboe**

**Aaron Au, viola**

**Patricia Tao, piano**

Brahms *Sonata for viola and piano, Op*

*120; Loeffler Two Rhapsodies for oboe,*

*viola and piano and other works*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Centre

University Hospital

Free admission



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





# University Symphony Orchestra

## *Czech Music Festival*

With

**The University of Alberta**

**Concert Choir and Madrigal Singers**

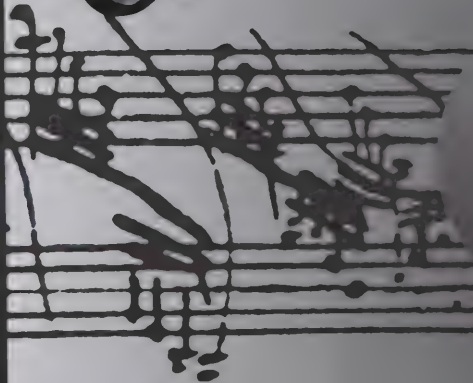
**Tanya Prochazka and Leonard Ratzlaff, Conductors**

**Michael Massey, Guest Conductor**

**Thursday & Friday, October 28 & 29, 2004 at 8:00 pm**



**Arts Building  
University of Alberta**





## **Program**

Works by  
**Antonin Dvořák**  
**(1841-1904)**

Mein Heim Overture, Op. 62 (1881)

**Tanya Prochazka, Conductor**

Cello Concerto B Minor, Op. 104 (1894-95)

I Allegro

II Adagio, ma non troppo

III Allegro moderato

**Michael Massey, Conductor**

Soloist **Tanya Prochazka, cello**

## **Intermission**

Te Deum laudamus, Op. 103 (1892)

I Allegro moderato, maestoso **Kripa Nageshwar, soprano**

II Lento Maestoso

III Vivace

IV Lento **Kimberly Denis, soprano**

**Robert Clark, baritone**

**The University of Alberta**

**Concert Choir**

**Madrigal Singers**

**Leonard Ratzlaff, Conductor**



## Texts and Translations

### Te Deum

#### I.

Te Deum laudamus, te Dominum  
confitemur.  
Te aeternum Patrem omnis terra  
veneratur.  
Tibi omnes Angeli, tibi Caeli et  
universae Potestates,  
Tibi Cherubim et Seraphim incessabili  
voce proclamant:  
Sanctus, Sanctus, Sanctus.  
Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra maiestatis gloriae  
tuae.  
Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum sancta confitetur  
Ecclesia.  
Patrem immensae maiestatis.  
Venerandum tuum verum, et unicum  
Filium  
Sanctum quoque Paraclitum Spiritum.

#### II

Tu Rex gloriae, Christe!  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem,  
Non horruisti Virginis uterum.  
Tu devicto mortis aculeo,  
Aperuisti credentibus regna coelorum.  
Tu ad dexteram Dei sedes, in gloria  
Patris.  
Iudex crederis esse venturus.  
Te ergo quaesumus, tuis famulis subveni,  
Quos pretioso sanguine redemisti.

We praise thee, O God, we acknowledge  
thee to be the Lord.  
All the earth doth worship thee, the  
Father everlasting.  
To thee all Angels, the Heavens, and all  
the Powers,  
The Cherubim and Seraphim proclaim  
without ceasing:  
Holy, Holy, Holy,  
Lord God of Hosts.  
The heavens and the earth are full of the  
majesty of thy glory.  
The glorious chorus of the Apostles, the  
admirable company of the Prophets,  
The white-robed army of Martyrs praise  
thee.  
Throughout the whole world the holy  
Church gives praise to thee,  
The Father of infinite majesty.  
They praise your admirable, true, and  
only Son,  
And also the Holy Spirit, our Advocate.

You are the King of glory, O Christ.  
You are the eternal Son of the Father.  
To deliver us, you became human,  
And did not disdain the Virgin's womb.  
Having blunted the sting of death,  
You opened the kingdom of heaven to all  
believers.  
You sit at the right hand of God,  
In the glory of the Father.  
You are believed to be the Judge who  
will come.  
Therefore, we beseech you, come to the  
aid of your servants,  
Who you have redeemed by your  
precious blood.



### III

Aeterna fac cum sanctis tuis in gloria  
numerari.  
Salvum fac populum tuum, Domine, et  
benedic haereditati tuae.  
Et rege eos, et extolle illos usque in  
aeternum.  
Per singulos dies, benedicimus te.  
Et laudamus nomen tuum in saeculum, et  
in saeculum saeculi.

### IV

Dignare, Domine, die isto sine peccato  
nos custodire.  
Miserere nostri, Domine, Miserere nostri.  
Fiat misericordia tua, Domine, super nos,  
Quemadmodum speravimus in te.  
In te, Domine, speravi:  
Non confundar in aeternum.

Make them to be numbered with thy  
saints in glory everlasting.  
Save your people, O Lord, and bless your  
inheritance.  
Govern them, and extol them from now  
into eternity.  
Day by day, we bless thee;  
And we praise your name for ever, yea,  
for ever and ever.

Vouchsafe, O Lord, to keep us this day  
without sin.  
Have mercy upon us, O Lord, have  
mercy upon us.  
Let thy mercy be upon us, O Lord,  
As we have trusted in thee.  
In thee, O Lord, I have trusted:  
Let me never be confounded.



## Program notes

The three works on the program tonight have a special meaning in the celebratory context of this concert. The 100<sup>th</sup> anniversary of passing away of the best known Czech composer **Antonín Dvořák (September 8, 1841 – May 1, 1904)** provided the main impetus for the international designation of the year 2004 as The Year of Czech Music. October 28<sup>th</sup> is the Czech National Day, commemorating the creation of the Republic of Czechoslovakia in 1918 from the ashes of the Austro-Hungarian Empire defeated in the WWI. While Antonín Dvořák has been the most highly decorated musician in the history of the Austro-Hungarian Empire (including the award of the Austrian Order of Iron Cross in 1889, the honorary doctorates from Charles' University in Prague in 1890 and the University of Cambridge in 1891, and the election to the Upper House of the Senate in Vienna in 1897), much of his music reflects his deep-rooted love for the simple village life and the nature of his native Bohemia.

Dvořák's overture *Domov můj* (Op 62a, 1<sup>st</sup> performance in Prague 3. February 1882) ..... is a perfect opener for a concert celebrating the Czech National Day. The complete opus 62 consists of this overture and several additional pieces (entr'actes, melodrama etc.) composed on invitation as a scenic music for a play written by František Ferdinand Smetana (1838-1904) about the life and achievements of another Czech patriotic playwright Josef Kajetán Tyl. The overture was published separately as opus 62a by Dvořák's German publisher Fritz Simrock in Berlin in 1882 under the misleading name *Mein Heim* (My home), chosen in part out of the necessity, since the much more appropriate title *Mein Vaterland* or *Meine Heimat* (Ma Vlast, My homeland) was already used for the earlier published cycle of symphonic poems by Bedřich Smetana. The overture is built from two main musical themes, a simple Czech folk song "Na tom našem dvore všchno to krakore..." (In our farm yard all is crowing...) and a supremely poetic, moving song from one of the J.K. Tyl's plays, his poem *Kde domov můj* (Where is my homeland?) set to music by yet another patriotic Czech composer František Skroup in 1834. The song, describing lovingly the natural features of a long unseen homeland ("...water gurgling in the meadows, forests whispering on the rocky outposts....this is the Czech land... my home...") is sung in the play by the protagonist, returning after long wanderings afar. "Kde domov můj" has become the Czech national anthem in 1918 and it thus makes the *Domov Můj* overture a natural program component of festive concerts with Czech focus. However, one has to keep in mind that the free Czechoslovakia was created more than 35 years after the overture was written and 14 years after Dvořák died – so any idea of him basing the overture on the national anthem is clearly out of question!

The creation of Dvořák's *Te Deum* (opus 103, 1<sup>st</sup> performance in Carnegie Hall, New York, October 21, 1892 with the composer conducting).... was also stimulated by an invitation, this time by Ms. Jeanette Thurber, the founder of the National Conservatory of Music in New York, for Dvořák to become the second director of the institution. Dvořák accepted the lucrative offer (his salary was to be about 25 times higher than what he was paid as a Professor of Composition at the Music Conservatory in Prague!) and arrived in New York with some of his family members on September 27, 1892. To commemorate the beginning of his new life and, more importantly, the 400<sup>th</sup> anniversary of the discovery of America by Columbus, he agreed to compose and perform a new celebratory choral work, setting to music a patriotic American poem, "The American Flag". However, the text had reached him in Prague only late in June and as he realized that it would not be possible to fulfill his promise with such a delay, he composed a suitable "substitute", setting to his own music a well



known liturgical text in praise of God – a very appropriate thanksgiving of sorts, celebrating also his own arrival in the New World. (He did compose the American Flag, Opus 102, later but never heard it performed). The special concert introducing Maestro Dvořák to the North American Audiences took place in Carnegie Hall on 21. October 1892, with Dvořák conducting the New York Philharmonic in the second half of the program featuring his “triptych of overtures” (In nature’s realm, Carnival, Othello) and the world premiere of the *Te Deum*, sung by a choir of 250 singers. The work was an immediate success, as he writes in a letter to a friend in the old country: “...a big speech on the occasion of my first concert in New York... an event never known here before...”. The work bears some original aspects of Dvořák’s mastery. While many of the other settings of the old text are in three parts (the first tune appears to be from about 1100; the most famous *Te Deums* of the 19<sup>th</sup> century are by Berlioz, Bruckner and Verdi), he divided the work into four parts, invoking a symphonic construction and creating a Haendelian atmosphere of a Hallelujah chorus at the end. Interestingly, although some literature sources refer to’s *Te Deum* as “one of his most beloved pieces and...one of the finest of all the *Te Deums*” and most use words like “exhilarating”, “full of majesty and drama”, spirited and tuneful”, not all agree. Dvořák’s great admirer and friend Johannes Brahms commented (jokingly!) on the new work as “...no doubt intended for the celebration of the destruction of Vienna and Berlin by the Czechs... and well suited for that!”. The most curious comment appeared recently in a review of a concert by the London Symphony Orchestra, referring to the “dreariness of Dvořák’s setting of the *Te Deum*... glitzy and brash... dreadful music” (!!). However, despite such occasional “Hanslickianisms”, Dvořák’s *Te Deum* complements his two other major spiritual works – the *Stabat Mater* and the *Requiem* – in a triptych of supremely crafted choral gems.

Dvořák’s *Concerto for Violoncello and Orchestra* (opus 104, 1<sup>st</sup> performance 19<sup>th</sup> March, 1896 in London, with the composer conducting)....

...considered to be on of his pinnacle achievements, it is also tied to his American sojourn of three short years (1892- 1895). Inspired by the attendance of a concert where the 2nd cello concerto by a Victor Herbert (the principal cellist of the New York Philharmonic under the chief conductor Anton Seidl) was performed, he decided to compose his own cello concerto. He started the work in the spring of 1894, in a happy atmosphere recapitulating the great successes of his first appointment (such as the concert of his own works during the “Bohemian Day” in Chicago during the World Fair, August 12, 1893, which included also his *Domov Muj* overture). However, after short vacations in Bohemia in summer 1894, his return to New York was much less joyful and soon he started to be terribly homesick, longing for his beloved country estate Vysoka and for his children left behind. The financial situation of the National Conservatory was also becoming precarious and his pay was often delayed. Under these conditions, his work on the cello concerto took a more melancholic turn. He complained of the lack of time and peace of mind, and when he received the worrisome news of grave illness of his sister-in-law Josefina (his first and perhaps the greatest love in his life) the mournful mood has crept into the second and third movements. He used a musical quote from his own early song “If only my spirit alone...” which Josefina adored, as a subtle theme in the second movement, and later, when Josefina died (27. May 1895) the theme became the principal motif in the very unusual ending of this masterpiece, a lengthy somber coda, added to the finished concert after the final return to the homeland. The note on the last page of the manuscript reads...”.. concerto finished in New York but entire change in finale made here, Pisek, June 18, 1895”. The change consisted of replacing the last 10 bars of the 3<sup>rd</sup> movement with the 60 new bars of the coda... an event that is thought to



have led to the profound disagreement between Dvořák and his close friend, the leading Czech virtuoso cellist of the time Hanus Wihan, to whom the concerto is dedicated and who was to perform the highly publicized world premiere in London on March 19, 1896. When Dvořák adamantly insisted on the coda instead of a brilliant cadenza to conclude the composition, Wihan refused to perform the concert and the glory of the world premiere fell upon much lesser known Leo Stern. The unique qualities of one of the finest cello concertos in all repertoire, reflecting the personal circumstances in which it was written, are summed up well in a comment by Brahms to a friend before attending one of the performances of this concerto: "You will hear a piece today, a piece by a human being".

### **Selected significant dates in the life of Antonin Dvořák**

- |        |   |
|--------|---|
| 1841   | *September 8, born in Nelahozeves   |
| 1865   | *Symfonie #1 "The Bells of Zlonice" (not performed during Dvorak's life)<br>*Beginning of engagement as a music teacher of Josefina and Anna Cermak   |
| 1873   | *First performance of the hymn "Heirs of the White Mountain", first major success as a composer<br>*November 17, married to Anna Cermak   |
| 1874   | *Awarded the first of his five Austrian Imperial Scholarships   |
| 1878   | *Publication of 1st row of the Slavonic Dances, first major international success<br>* First visit of Johannes Brahms in Vienna, beginning the life-long friendship   |
| 1883/4 | *First performance of Stabat Mater in London, first of 9 visits of England  |
| 1884/6 | *Commissions and first performances of oratoria Specter's Bride (Birmingham August 27, 1884 and Saint Ludmila (Leeds, October 15, 1886) and Symphony No 7 (London, April 22).   |
| 1889   | *Audience with the Emperor Franz Josef in Vienna  |
| 1891   | *Honorary doctorate of the University of Cambridge<br>*First performance of Overture Carnival dedicated to Cambridge<br>*First performance of Requiem in Birmingham   |
| 1892   | *Arrives in New York at the invitation of the National Music Conservatory<br>*October 21, first performance of Te Deum in Carnegie Hall to commemorate 400 <sup>th</sup> Anniversary of the discovery of America                              |
| 1893   | *Summer vacations in Spillville, Iowa<br>*August 12, conducts "Bohemian Day" concert at the World Exhibition in Chicago (program included his "My Home" overture) *December 16 first performance of the "New World Symphony" in Carnegie Hall |
| 1894   | *May 30, returns to Prague with whole family for summer vacations<br>*October 26, arrives back in New York with wife and son Otakar   |



- 1895     \*27. April final return to Prague  
           \*27. May Josefina dies  
           \*17. August Dvořák resigns from the post of the Director of the National  
           Music Conservatory in New York
  
- 1896     \*March 19, conducts world premiere of the cello concerto with Leo Stern in  
           London
  
- 1897     \*Elected to the Upper Chamber (Herrenhaus) of the Imperial Senate in Vienna
  
- 1901     \*Elected Director of Prague Conservatory of Music  
           \*March 31, first performance of the opera "Rusalka" in the National Theatre  
           in Prague
  
- 1904     \*March 25, first performance of his last opera "Armida" in National Theatre  
           in Prague  
           \*May 1<sup>st</sup> dies in Prague, buried May 5 at the Slavin-Glorion cemetery at  
           Vysehrad

Prof. Pavel Jelen,  
 President, Czech and Slovak Society  
 of Arts and Sciences of Alberta

### **Acknowledgement**

The Department of Music would like to acknowledge the generous support of Mr Peter Yaremchuk in the production of this concert.



# **The University of Alberta Concert Choir**

**John Brough, Director**

**Kimberly Denis, Choral Assistant**

**Ryan Kolodziej, Accompanist**

## **Soprano I**

Taryn Boston  
Jennifer Bretzke  
Chelsea Christensen  
Kimberley Denis  
Maria Holub  
Brynn MacDonald  
Kelley Moffet  
Natasha Normington  
Gillian Scarlett

## **Soprano II**

Catherine Benavides  
Laura Buckwold  
Shannon Cunningham  
Meggie Greene  
Natalie Hreczuch  
Vanessa Johnson  
Alison Kilgannon  
Erin Passmore  
Danielle Richer  
Lara Silkin

## **Alto I**

Arissa Bosch  
Angela Chiang  
Jennifer Chiang  
Kathleen Conway  
Karlynn Deacon  
Kristina Deacon  
Christine Eggert  
Stephanie Fuhrman  
Kirstin Robillard  
Allison Schmidt  
Stephanie Wong

## **Alto II**

Erin Currie  
Bethan Franklyn  
Minhye Hong  
Marilyn Huston  
Boram Lee  
Vivian Mendoza  
Calin Musgrove  
Sarah Prescott  
Laryssa Whittaker  
Melody Yong

## **Tenor**

David Archer  
Jonathan Hamill  
Lincoln Ho  
Rover Lai  
Alto Lo

## **Bass**

Stephen Brown  
Philip Chow  
Adam Ferland  
Brandon Folkes  
Joshua Jones  
Ryan Kolodziej  
Nolu Eugene Nnamami  
Jason Offenbreit  
Joseph Vos  
Mac Wasnea



**The University of Alberta Madrigal Singers**  
**Leonard Ratzlaff, Conductor**  
**Kathleen Skinner, Choral Assistant**

**Soprano**

Suzanne Abele  
Valerie Andriowski  
Dawn Bailey  
Gillian Brinston-Kurschat  
Leanne Dammann  
Kimberley Denis  
Jill Hoogewoonink  
Constance McLaws  
Kripa Nageshwar  
Kathleen Skinner  
Erika Vogel  
Kym White

**Tenor**

Jamie Burns  
Ryan Herbold  
WeiHsi Hu  
Nathan Létourneau  
Jeremy Maitland  
Caleb Nelson  
Ian Trace  
Jordan Van Biert

**Alto**

Liana Bob  
Christine Browne-Munz  
Gabrielle Donnelly  
Amy Gartner  
Kristel Harder  
Erin Hooper  
Janice Marple  
Elizabeth McHan  
Ugo Nzekwu  
Evelyn Pfeifer  
Toscha Turner

**Bass**

Jonathan Ayers  
Montano Cabezas  
Rob Clark  
Rob Curtis  
Dan Davis  
Alex Eddington  
Luke Ertman  
Jonathan Kilgannon  
Damon MacLeod  
Adam Sweet  
Mark Tolley  
Anthony Wynne



**The University Symphony Orchestra**  
**Tanya Prochazka, Conductor**

**Violins 1 and 2**

Maria Barton\*\*  
Kim Bertsch  
Suin Choi  
Daniel Damer  
Adrian Fung  
Natalia Gomez  
Laura Grantham  
Quinn Grundy  
Rebecca Guigui  
Lois Harder  
Ken Heise  
Melissa Hemsworth\*\*  
Ryan Herbold\*/\*\*  
Aaron Hryciw  
Cynthia Johnson  
Amy Kao  
Chloe Kung  
Corrine Ludwig  
Elizabeth McHan\*/\*\*  
Grant Sigurdson  
John Styles  
Charles Turanich-Noyen  
David Wong  
Carmen Yuen

**Viola**

Jeanette Comeau  
Leanne Dammann\*\*  
Andrea Kipp  
Viera Linderova  
Charlene VandenBorn\*\*  
Sarah Weingarten  
Alvin Yang  
Mark Zupan

**Cello**

Anthony Bacon\*\*  
Matthieu Damer  
Simo Eng  
Paula Harding  
Martin Kloppers  
Kathleen Ludwig  
Karyn Robertson  
Caitlin Smith\*\*

**Double Bass**

John Hickie  
Joseph Lubinsky-Mast  
George Lywood  
John Taylor\*\*  
Ted Tessier  
Toscha Turner\*\*

**Piccolo**

Jenn Taylor

**Flute**

Aura Giles\*\*  
Erin Scheffer

**Oboe**

Alyssa Miller\*\*  
Sherri Roy

**Clarinet**

Michelle Davies\*\*  
Eric Weh\*\*

**Bassoon**

Ondrej Golias\*\*  
Lisa Hryciw

**Horn**

James Robertson  
Olwyn Supeene  
Jen Reimer  
Brenda Vanneste

**Trumpet**

Jeremy Maitland\*\*  
Ryan Frizzell/Ashley  
Clelland

**Trombone**

Audrey Ochoa \*\*  
Monica Walzok

**Bass Trombone**

Andre Guigui  
Walter Rayne

**Tuba**

Devin Cook  
Andre Guigui

**Timpani**

Court Laslop

**Percussion**

Roy Coulthard  
David Meagher

\* co-concertmaster

\*\* section leaders



## Upcoming Events

### November

1 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

#### Student Recital Series

Featuring students from the Department of Music. Free admission

2 Tuesday, 12:00 noon

**The Davis Concert Organ**

#### Noon Hour Series

*The French Symphonic Organ*

with solo organists

**Alice Boyd, Philip Chow, Kevin Dill,**

**Marnie Giesbrecht**

and special guests

**Sine Nomine chamber choir**

**John Hooper, director**

with organists

**Meghan Bowen, Lorne Manweiler**

Solo organ works by

Franck, Alain, Durufle, Widor, Gigliotti,

Faure and Poulenc

Winspear Centre for Music

Free admission. Donations are welcome in support of the United Way

7 Sunday, 8:00 pm

Master of Music Recital

**Katy Skinner, Choral Conducting**

Free admission

8 Monday, 8:00 pm

Visiting Artists Recital

**Antonio Peruch, concert accordion**

**Martin Riseley and Alycia Au, violin**

**Aaron Au, viola**

**Julie Amundsen, cello**

**Sylvia Shadick Taylor, piano**

*Works for accordion and string quartet*

by Astor Piazzolla

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

**Janet Scott Hoyt, piano**

Lukas Foss *Capriccio*

Elliot Carter *Figment for Cello Alone (1994)*

John Corigliano *Phantasmagoria on*

*Themes from the Ghosts of Versailles*

Felix Mendelssohn *Sonata in D, Op 58*

David Popper *Variations on a Little*

*Russian Theme*

Admission: \$15/student/senior, \$20/adult

15 Monday, 5:00 pm

*Hear's to your Health*

**Lidia Khaner, oboe**

**Aaron Au, viola**

**Patricia Tao, piano**

Brahms *Sonata for viola and piano, Op*

*120; Loeffler Two Rhapsodies for oboe,*

*viola and piano and other works*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Centre

University Hospital

Free admission

16 Tuesday, 12:00 noon

**The Davis Concert Organ**

#### Noon Hour Series

**The University Symphony Orchestra**

**Tanya Prochazka, Conductor**

with organists **Marnie Giesbrecht**

and Student competition winners

*The Three Concertos*

GF Handel, JS Bach, JK Klopppers

Winspear Centre for Music

Free admission

Donations are welcome in support

of the University of Alberta

Department of Music Organ Program

**Please donate to Campus Food Bank**

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







**Arts Building  
University of Alberta**

## Music At Noon

### Student Recital Series

**Monday, November 1, 2004 at 12:00 noon**

Sonata for Violin and Piano in D Major, KV 301 (306) (1778) Wolfgang Amadeus Mozart  
Allegro con spirito (1756-1791)  
Andantino cantabile Allegretto (Andante grazioso con moto)

**Melissa Hemsworth, violin**  
**Eleni Pappa, piano**

Fantasies, Op. 116 (1892)	Johannes Brahms
1. Capriccio, D Minor	(1833-1897)
2. Intermezzo, A minor	
3. Capriccio, G Minor	

## Riana Vermaak, piano

Canzona #33 for 8 Trombones (1608) Tiburtio Massaino  
(1550- c.1609)

A Night in Tunisia (1942)	Dizzy Gillespie
(arr. Mark Nightingale)	(1917-1993)

## The U Of A Trombone/Euphonium Ensemble

<b>Tenor Trombone</b>	<b>Audrey Ochoa, Erica Hagen, Monica Walczak, John McPherson (Faculty)</b>
<b>Euphonium</b>	<b>Nicole Vickers, Chelsea Mandrusiak, Ed Stein</b>
<b>Bass Trombone</b>	<b>Chris Taylor (Faculty)</b>







**U of A  
Davis Concert Organ  
Noon Hour Series**

**Tuesday, November 2, 2004  
at 12:00 noon**

**Francis Winspear Centre for Music**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Welcome and Introduction

Marnie Giesbrecht

Grande Pièce Symphonique, Op. 17 (1864)

César Franck  
(1822-1890)

**Kevin Dill, organist**

From *Dix Pieces*

Eugène Gigout  
(1844-1925)

Toccata in B Minor (1892)

**Marnie Giesbrecht, organist**

Ecce Fidelis servus, Op. 54 (1890)

Gabriel Fauré  
(1845-1924)

Tu es Petrus (1888)

**Sine Nomine Choir**

**John Hooper, director**

**Meghan Bowen, organist**

From *Gloria* (1959)

Francis Poulenc  
(1899-1963)

I Gloria in excelsis Deo

II Laudamus te

**Sine Nomine Choir**

**John Hooper, director**

**Lorne Manweiler, organist**

Announcement of Handel Organ Competition Winner

Litanies (1937)

Jehan Alain  
(1911-1940)

**Alice Boyd, organist**

Toccata (Symphony No. 5, Op. 42) (1887)

Charles Marie Widor  
(1844-1937)

**Philip Chow, organist**

Your generous donation in support of the United Way would be gratefully accepted.

**N.B.:** Recording is not permitted without written consent from the performer(s).



## Texts and Translations

### Tu es Petrus

Tu es Petrus et super hanc Petram  
aedificabo Ecclesiam meam

You are Peter, and upon this rock I will  
build my Church.

### Ecce Fidelis

Ecce Fidelis servus et prudens Quem  
constituit Dominus super familiam suam

Behold a faithful and wise servant,  
whom the Lord hath set over His  
household.

Justus germinabit sicut lilium et florebit  
in aeternum ante Dominum.  
Amen.

The just shall spring like the lily: and  
shall flourish forever before the Lord.  
Amen.

### Gloria

#### I. Gloria in excelsis

Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis.

Glory to God in the highest and peace  
to men of goodwill.

#### II. Laudamus te

Laudamus te. Bendicimus te. Adoramus  
te. Glorificamus te.

We praise you. We bless you. We adore  
you. We glorify you.

Gratias agimus tibi propter magnum  
gloriam.

We give thanks to you for your great  
glory.

## Upcoming Free Noon-Hour Concert Tuesday, November 16, 2004

**Marnie Giesbrecht**  
and the **Winner of the**  
**Handel Concerto**  
**Organ Competition**  
with the **University of Alberta**  
**Academy Strings**  
**Tanya Prochazka, conductor**

*The Three Concertos*  
*Handel Concerto in B flat,*  
*Op. 4, No. 6*  
(also known as the  
harp concerto)  
*Brandenburg Concerto in*  
*F Major*  
*Kloppers Concerto for Organ,*  
*Strings and Tympani*

Donations will be accepted for the University of Alberta Department of Music organ program, specifically for necessary repairs and a computerized combination memory system for the 1978 Casavant organ in Convocation Hall. Our goal is to raise \$30,000



## Upcoming Events

### November

7 Sunday, 8:00 pm

Master of Music Recital

**Katy Skinner, Choral Conducting**

*Byrd Haec Dies*

*Tomkins When David Heard*

*JS Bach Cantata 150 'Nach dir, Herr, verlanget mich'*

*Fauré Madrigal*

*Whitacre Five Hebrew Songs*

*Estacio Ella Sunlight*

Free admission

8 Monday, 8:00 pm

Visiting Artists Recital

**Antonio Peruch, concert accordion**

**Martin Riseley and Alycia Au, violin**

**Aaron Au, viola**

**Julie Amundsen, cello**

**Sylvia Shadick Taylor, piano**

*Works for concert accordion and string quartet by Astor Piazzolla*

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

**Janet Scott Hoyt, piano**

*Lukas Foss Capriccio*

*Elliot Carter Figment for Cello*

*Alone (1994)*

*John Corigliano Phantasmagoria on*

*Themes from the Ghosts of Versailles*

*Felix Mendelssohn Sonata in D, Op 58*

*David Popper Variations on a Little-Russian Theme*

Admission: \$15/student/senior, \$20/adult

15 Monday, 5:00 pm

*Hear's to your Health*

**Lidia Khaner, oboe**

**Aaron Au, viola**

**Patricia Tao, piano**

*Beethoven Adagio for Oboe and Piano,*

*WoO33/1, Brahms Sonata for Viola and*

*Piano in E-Flat Major, Op. 120, No. 2,*

*Loeffler Two Rhapsodies for Oboe, Viola and Piano*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Centre

University Hospital

Free admission. Co-sponsored by the Faculty of Medicine and Dentistry and the Department of Music

16 Tuesday, 12:00 noon

**The Davis Concert Organ**

**Noon Hour Series**

**The University Symphony Orchestra**

**Tanya Prochazka, Conductor**

**with organists Marnie Giesbrecht and Student competition winners**

*The Three Concertos*

*GF Handel, JS Bach, JK Kloppers*

Winspear Centre for Music

Free admission

Donations are welcome in support of the University of Alberta

Department of Music Organ Program

**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







# Symphonic Wind Ensemble

**William H Street, Director**

**Po-Yuan Ku, Graduate Assistant Conductor**

**Sunday, November 6, 2004 at 10:00 am**

**Alberta Music Conference  
Shaw Conference Centre**





## Program

Overture for Wind Instruments, Op. 24 (1824)

Felix Mendelssohn  
(1809-1847)

**Po-Yuan Ku, conductor**

Petite Symphonie (1888)

Charles Gounod  
(1818-1893)

Adagio et Allegretto

Andante cantabile

Scherzo

Finale

Concerto for Piano and Wind Instruments (1923-24, 1950)

Igor Stravinsky  
(1882-1971)

Largo, Allegro, Maestoso

Largo

Allegro

**Soloist Roger Admiral, piano**

## Program Notes

### Overture for Wind Instruments

**Felix Mendelssohn**

This early work for wind ensemble dates from 1824 and was originally scored for eleven wind instruments to be performed by the court orchestra of Bad Doberan, a “suburb” of Rostock in northern Germany, when Mendelssohn was but 15 years old. “Bad” is the German-prefix meaning “Spa” and describes the origin of the name of this coastal resort on the Baltic Sea. The work was subsequently re-orchestrated for a larger wind band of 23 players by Mendelssohn, after he had apparently lost the original manuscript. American conductor and arranger John Boyd arranged the modern orchestration, which we hear in today’s concert. WHS

### Petite Symphonie

**Charles Gounod**

This beautiful “small symphony” was written in 1885 and was commissioned by Gounod’s close friend, Paul Taffanel ((1844-1908). The piece is dedicated to: “La Société de Musique de Chambre pour Instruments à Vent”. “The Wind Chamber Music Society” was founded in 1879 by the influential flutist and teacher, Taffanel, with the goal of performing wind chamber pieces such as those by Beethoven and specifically the Wind Octets by Mozart, which feature two each of oboes, clarinets, horns, and bassoons. Gounod added the flute to the octet instrumentation for Taffanel himself to play. Taffanel, who can be considered the father of modern flute, oversaw a rebirth of interest in wind chamber music and was influential in establishing a more serious nature to the concert life of flute playing and wind chamber music. Later, at the turn of the century, oboist Georges Longy and flutist Georges Barrère took this idea to the United States and began similar seminal chamber groups in Boston and New York. W.H.S.



## **Concerto for Piano and Wind Instruments**

**Igor Stravinsky**

Stravinsky wrote this piano concerto for his own use – and performed it more than forty times in the five years following the premiere under Serge Koussevitzky (who had requested such a work). Of the piquant scoring Stravinsky wrote: "The short, crisp dance character of the Toccata [the first movement], engendered by the percussion of the piano, led to the idea that a wind ensemble would suit the piano better than any other combination. In contrast to the percussiveness of the piano, the winds prolong the piano's sound as well as providing the human element of respiration." The concerto begins with a slow processional of enormous gravity; the ensuing toccata explodes with a high trumpet blast. These polarities are retained: the middle movement is a sonorous Largo, the finale a breathless Allegro.

Program notes provided by Boosey & Hawkes/Joseph Horowitz

## **The University of Alberta Symphonic Wind Ensemble**

A group of 40 of the university's most qualified musicians, directed by Professor William H Street, performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music originally conceived for wind band. Recognized in national festivals and internationally, the Wind Ensemble performs two concerts a year in Convocation Hall and several performances away from the campus and for special events.

**Roger Admiral**, Canadian pianist, graduated with a Doctor of Music degree from the University of Alberta. His teachers include Helmut Brauss, Peter Smith and Virginia Blaha. Roger's repertoire extends from the music of J. S. Bach to the music of today, with a particular focus on modernist composition. Roger lives in Camrose and performs in Canada, the United States and in Europe.

**Po-Yuan Ku**, conductor, was born in Taiwan where he began his musical studies. He has completed his MMus and Diploma courses at Bowling Green State University and is in the second year of his doctoral program in wind performance at the University of Alberta. As a saxophonist, Po-Yuan has performed in Taiwan, Canada, the US, Japan, Russia and Belgium.

**William H Street**, conductor of the University Symphonic Wind Ensemble joined the University of Alberta Department of Music in 1988, where he teaches as saxophone instructor, chamber music coach and Director of the University Symphonic Wind Ensemble.



**Symphonic Wind Ensemble, 2004-2005**  
**William H Street, Director**  
**Po-Yuan Ku, Graduate Assistant Conductor**

**Piccolo**

Erin Scheffer\*  
Megan Kan

**Flute I**

Aura Giles\*  
Stefanie Wermann

**Flute II**

Erin Scheffer\*  
Leigh-Anne Rattray  
Megan Kan

**Oboe I**

Sherri Roy\*

**Oboe II**

Damon Davies

**English Horn**

Graeme Armstrong

**E-Flat Clarinet**

Lyndsey Cohen\*

**Clarinet I**

Michelle Davies\*  
Lyndsey Cohen\*

**Clarinet II**

Courtney Welwood

**Clarinet III**

Chelsea Coulter

**Bass Clarinet**

Ashley Callihoo

**Bassoon I/II**

Lisa Hryciw\*  
Susanne Thompson  
Ondřej Goliáš

**Contrabassoon**

Ondřej Goliáš

**Alto Saxophone I**

Po-Yuan Ku\*  
Andrea Berendt  
Alfredo Mendoza  
Brad Wick

**Tenor Saxophone**

Lindsey Coulter

**Baritone Saxophone**

Cassandra Anvik

**Bass Saxophone**

Cassandra Anvik

**Horn I**

Olwyn Supeene\*

**Horn II**

Lorraine Howard

**Horn III**

Jackie Szaszkievicz

**Horn IV**

Kathryn Magnan

**Cornet I**

Ryan Frizzell\*  
Calvin Loewen

**Cornet II**

Ashley Clelland

**Cornet III**

Chris Roberts

**Trumpet I**

Laurel Ralston

**Trumpet II**

Janita Burgess  
Katherine Janhsen

**Trombone I**

Audrey Ochoa\*

**Trombone II**

Erika Hagen

**Trombone III**

Monica Walczak

**Euphonium**

Nicole Vickers\*

**Tuba**

Devin Cook\*

**Double Bass**

John Taylor  
Toscha Turner  
Jonathan Hickle

**Percussion & Piano**

David Meagher\*  
Stephen Stone  
Shauna Hosegood  
Charles Lin

\* Principal



**Kathleen Skinner, Conductor**

Candidate for the Master of Music degree  
in Choral Conducting  
and the

**Schwah Graduate Vocal Ensemble**

**Schwah Baroque Orchestra**

**Whitacre Quartet**

**Special Guest Choir Òran**

**with Rob Curtis, piano/organ**

**Sunday,  
November 7, 2004  
at 8:00 pm**



**Arts Building  
University of Alberta**



DEPARTMENT OF  
**MUSIC**

**P  
r  
o  
g  
r  
a  
m**







## Program

Haec Dies (1591)

William Byrd  
(c.1540-1623)

When David Heard (1622)

Thomas Tomkins  
(1572-1656)

Cantata 150 'Nach dir, Herr, verlanget mich' (1707)

Johann Sebastian Bach  
(1685-1750)

I. Sinfonia

II. Coro - Nach dir, Herr, verlanget mich

III. Aria - Doch bin und bleibe ich vergnügt (Jessica Heine, soprano)

IV. Coro - Leite mich in deine Wahrheit

V. Aria - Zedern müssen von den Winden (Rhonda Gauthier, alto; Wei Hsi Hu, tenor;  
Joel Rivero, bass)

VI. Coro - Meine Augen sehen stets zu dem Herrn

VII. Ciaccona - Meine Tage in den Leide

## Intermission

Madrigal, Op 35 (1883)

Gabriel Fauré  
(1845-1924)

Five Hebrew Love Songs (1996)

Eric Whitacre  
(b. 1970)

I. Temuná

II. Kalá Kallá

III. Laróv

IV. Éyze Shéleg! (Alexis Hillyard, soprano)

V. Rakút

Ella Sunlight (IV from Four Eulogies) (2000) (Kimberley Denis, soprano)

John Estacio  
(b. 1966)

Didn't My Lord Deliver Daniel (1999)

arr Moses Hogan

Solo trio Tanis Taylor, soprano; Kimberley Denis, soprano; Jenica Hagan, alto

Mulumele Shangwe (Caprivi Traditional, Namibia)

arr Gideon Syuba

Shumayela (Zulu traditional, South Africa)

arr Siyacula Youth Choir

With **Òran Choir**

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for  
Ms Skinner.

Ms Skinner is a recipient of a Beryl Barns Memorial Award (Graduate) and a Province of Alberta Graduate  
Scholarship.



## Translations

### **Haec Dies (This is the day)**

Psalm 118:24

This is the day that the Lord has made  
Let us rejoice and be glad in it.  
Alleluia

### **Cantata 150**

#### **II. Nach dir, Herr, verlanget mich (For thee, Lord, is my desire)**

For thee, Lord, is my desire.  
My God, my hope is in thee.  
Let me not confounded be now,  
so that all my foes may not  
triumph over me.

#### **III. Doch bin und bleibe ich vergnügt (I am and shall be ever content)**

I am and shall be ever content,  
Though here in time may bluster  
Cross, storm and other trials,  
Death, hell and what must be.  
Though mishap strike thy faithful liege,  
Right is and shall be ever right.

#### **IV. Leite mich in deine Wahrheit (Lead thou me in thy true pathways)**

Lead thou me in thy true pathways  
And teach thou me;  
For thou art the God who saves me,  
Daily I await thee.

#### **V. Zedern müssen von den Winden (Cedars must before the tempest)**

Cedars must before the tempest  
Oft much stress and torment suffer,  
Often are they e'en laid low.  
Thought and deed to God entrust ye,  
Heeding not what howls against you,  
For his word tells otherwise.

#### **VI. Meine Augen sehen (These mine eyes are looking)**

These mine eyes are looking e'er  
To the Lord,  
For he shall pluck my foot  
From the net's confinement.

#### **VII. Meine Tage in den Leide (All my days which pass in sadness)**

All my days which pass in sadness  
Endeth God at last in gladness;  
Christians on the thorny pathways  
Follow heaven's power and blessing.  
May God bide my faithful shield,  
May I heed not mankind's spite;  
Christ, he who now stands beside us,  
Helps me daily win the battle.

#### **Madrigal, Op. 35**

Poem by Armand Silvestre  
Inhuman women, who, without mercy  
Mock our anxieties.  
Love when we love you.

Ungrateful men, who do not trouble yourselves  
About the dreams built on your very footsteps  
Love when we love you.

Know, o cruel beauties  
That the days of loving are numbered.  
Know, unfaithful lovers,  
That true love only comes once.  
Love when we love you.

The same destiny pursues us  
And our folly is the same.  
It is those whom we love who flee from us,  
It is those whom we flee from who love us.

#### **Five Hebrew Love Songs Text by Hila Plitmann**

##### **I. Temuná (A Picture)**

A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelops your body,  
And your hair falls upon your face just so.

##### **II. Light Bride (Kalá Kallá)**

Light bride,  
She is all mine,  
And lightly  
She will kiss me!



### **III. Mostly (Laróv)**

"Mostly," said the roof to the sky,  
"The distance between you and I is endlessness;  
But a while ago, two came up here,  
And only one centimeter was left between us."

### **IV. What Snow! (Éyze Shéleg!)**

What snow!  
Like little dreams  
Falling from the sky.

### **V. Tenderness (Rakút)**

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself,  
And set her down  
In the softest, softest place.

### **Mulumele Shangwe (Welcome)**

Caprivi Traditional  
Welcome.  
We are greeting you.  
We are happy to see you.

### **Shumayela (Spread the Gospel)**

Spread the Gospel.



## **Schwah Graduate Vocal Ensemble**

### **Soprano**

Jennifer Alexander  
Kim Denis  
Katie Gamble  
Jessica Heine  
Alexis Hillyard  
Tanis Taylor  
Hevin Ton

### **Alto**

Alice Boyd  
Ruth Brodersen  
Sable Chan  
Erica Gayler  
Rhonda Gauthier  
Jenica Hagan  
Kristel Harder  
Lindsey Karas  
Erin Lange  
Anita Rivero

### **Tenor**

Jamie Burns  
Wei Hsi Hu  
Bruce Liao  
Caleb Nelson  
C.D. Saint

### **Bass**

Jed Conlin  
Rob Curtis  
Luke Ertman  
David Mah Ming  
Joel Rivero  
Alan Skinner  
Jordan Van Biert

## **Schwah Baroque Orchestra**

### **Violin I**

Melissa Hemsworth\*  
Adrian Fung  
Quinn Grundy

### **Violin II**

Corinne Ludwig  
Carmen Yuen  
Rebecca Guigui

### **Cello**

Kathleen Ludwig

### **Double Bass**

Jonathan Hickie

### **Bassoon**

Ondrej Golias

### **Organ**

Rob Curtis

## **Whitacre Quartet**

### **Violin I**

Melissa Hemsworth

### **Violin II**

Maria Barton

### **Viola**

Jeanette Comeau

### **Cello**

Kathleen Ludwig

\* Concertmaster



## **Òran Choir**

### **Soprano I**

Natalie Prentice  
Lucy Underwood  
Laura Forster

### **Soprano II**

Lindsey Karas  
Alexis Hillyard  
Lael Olson  
Jaimie Atkins  
Kathy Drouin  
Erin Lange  
Tova Olson

### **Alto I**

Kim Chung  
Elena Schellenberg  
Jenica Hagan  
Valerie David  
Kelly Blatz  
Marianne Guilbert

### **Alto II**

Trina Ludwig  
Anita Rivero  
Lindsey Harle  
Lindsey Rivero  
Karen Vooy  
Marie Overell  
Tasha Novick  
Eri Gayler  
Michelle Lu

### **Tenor I**

Joel Rivero  
Julian Macdonald  
Jonathan Rivero  
Chris Anderson

### **Tenor II**

Neil Jagodnik  
Scott Reynolds  
Chris Chevalier  
Tony Kim

### **Baritone**

Corey Ralph  
Justin Bennett  
Scott Leithead  
Stefan Sirdiak

### **Bass**

Joseph Tong  
Alan Skinner  
Lloyd Chung  
Jason Tobias  
Rob Boothe

## **Acknowledgments**

Thanks to: Dr Leonard Ratzlaff for his invaluable advice, coaching, and support; Brent and Audrey Skinner for believing in me; Scott Leithead for years of inspiration and mentorship; Dr Debra Cairns and Evelyn Pfeifer for much assistance and instruction; all the singers and instrumentalists who volunteered time and energy to be part of this performance; and my family and friends, for everything.



## Upcoming Events

### November

8 Monday, 8:00 pm

Visiting Artists Recital

**Antonio Peruch**, accordion

**Martin Riseley and Alycia Au**, violin

**Aaron Au**, viola

**Julie Amundsen**, cello

**Sylvia Shadick Taylor**, piano

*Works for concert accordion and string quartet by Astor Piazzolla*

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka**, cello

**Janet Scott Hoyt**, piano

Lukas Foss *Capriccio*; Elliot Carter *Figment for Cello*

*Alone (1994)*; John Corigliano *Phantasmagoria on*

*Themes from the Ghosts of Versailles*;

Felix Mendelssohn *Sonata in D, Op 58*;

David Popper *Variations on a Little- Russian Theme*

Admission: \$15/student/senior, \$20/adult

16 Tuesday, 12:00 noon

**The Davis Concert Organ**

**Noon Hour Series**

**The University Symphony Orchestra**

**Tanya Prochazka**, Conductor

with organists **Marnie Giesbrecht**

and Student competition winners

*The Three Concertos*

GF Handel, JS Bach, JK Kloppers

Winspear Centre for Music

Free admission

Donations are welcome in support

of the University of Alberta

Department of Music Organ Program

20 Saturday, 8:00 pm

Visiting Artists Recital

**Paul Grindlay**, bass-baritone

**Rosemarie van der Hoof**,

**mezzo-soprano**

Admission: \$15/student/senior, \$20/adult



**Please donate to Campus Food Bank**

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Visiting Artists Recital

***Viva Astor Piazzolla!!!***

**N Antonio Peruch, concert accordion**  
with

**Martin Riseley, violin**

**Alycia Au, violin**

**Aaron Au, viola**

**Julie Amundsen, violoncello**

and

**Sylvia Shadick-Taylor, piano**

**Monday, November 8, 2004 at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**







## **Program**

### **Works by Astor Piazzolla (1921-1992)**

#### **Five Tango Sensations (1983)**

1. Asleep
2. Loving
3. Anxiety
4. Despertar
5. Fear

**N Antonio Peruch, concert accordion  
Martin Riseley, violin  
Alycia Au, violin  
Aaron Au, viola  
Julie Amundsen, violoncello**

#### **Concierto para Bandoneón y Orquesta Sinfonica (1979) Arranged for Concert Accordion and Piano**

1. Allegro marcato
2. Moderato
3. Presto

**N Antonio Peruch, concert accordion  
Sylvia Shadick-Taylor, piano**

## **Intermission**

#### **Tres Minutos con la Realidad (1957)**

**N Antonio Peruch, concert accordion  
Martin Riseley, violin  
Alycia Au, violin  
Aaron Au, viola  
Julie Amundsen, violoncello  
Sylvia Shadick-Taylor, piano**

#### **Melodia en La Menor (1965)**

**N Antonio Peruch, concert accordion  
Martin Riseley, violin**

#### **Libertango (1974)**

**Alycia Au, violin  
Aaron Au, viola**

#### **Adiós Nonino (1959)**

**Julie Amundsen, violoncello**

#### **Oblivion (1982)**

#### **Romance (arranged in 2002)**

1. Grintoso
2. Andante
3. Molto sostenuto



## Program Notes

Astor Piazzolla was one of the most innovative, prolific, and popular composers of the 20th century, and a virtuoso bandoneonist. His key musical influences were: the traditional tango he grew up with in Argentina; Bach's music and jazz, which he discovered in New York in his teens; and the classical training he received from Rachmaninoff's student Bela Wilda in New York, from Ginastera in Buenos Aires, and from Nadia Boulanger in Paris. It was Boulanger who encouraged Piazzolla to focus his compositional energies on the tango. Combining his many influences, Piazzolla created *tango nuevo* (new tango), a progressive form of tango which incorporates elements of both jazz and classical music, such as the counterpoint Piazzolla admired in the works of Bach. He has given to us a highly original, tremendously emotional, and passionate music that speaks directly to the heart.

Although he was reviled by the tango traditionalists in Argentina—who believed he was killing the traditional tango—Piazzolla's music is immensely popular and frequently performed worldwide, especially in Europe, Japan, North and South America, and Africa. Its popularity has helped to revive interest in the tango outside Argentina. In addition to tangos, Piazzolla composed approximately 50 film scores, theatre and ballet music, symphonic music, and opera. Piazzolla recorded almost all of his more than 600 compositions. Many other outstanding musicians have also recorded them.

The works on this evening's program are some of Piazzolla's finest and best-known compositions. They include the *Five Tango Sensations*, commissioned by the Kronos Quartet and recorded by them with Astor Piazzolla (his last recording); the *Concierto para Bandoneón y Orquesta Sinfónica*, in which the soloist must improvise the cadenzas and complete the sketchy outline of the bandoneon part; the virtuosic *Tres Minutos con la Realidad*; the hauntingly beautiful *Melodia en La Menor* as arranged by Paolo Picchio; *Libertango*, which won a Grammy Award for Best Instrumental Composition in 1998 (tonight's version was arranged by Antonio Peruch); *Adiós Nonino*, Piazzolla's signature piece, which he dedicated to his two children and the memory of his father; *Oblivion*, nominated for a Grammy award for Best Instrumental Composition in 1993; and *Romance*, an arrangement by Paolo Picchio that combines two of Piazzolla's works—*Zita* and *Close Your Eyes and Listen*.

**Julie Amundsen** was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrich Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19<sup>th</sup> century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitloch, David Harding, Paul Marleyn, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta, and is currently a member of the Edmonton Symphony Orchestra.



A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg, Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

A native of Lethbridge, Alberta, **Alycia Au** has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. She has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program in the summer of 2000. Alycia has also made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra. Currently, Alycia is teaching at the Alberta Music Academy in Edmonton and plays with the Edmonton Symphony Orchestra. Besides music, Alycia finds enjoyment in playing hockey, badminton, soccer and spending time in the outdoors.

Knighted by the Republic of Italy as a leading edge virtuoso classical concert accordionist, **Antonio Peruch** has played to enthusiastic audiences in Italy, the USA, Mexico, and Canada. His performances have been heard on Italian and Canadian national radio and on the internet.

He has been influential in establishing a new musical direction for the classical concert accordion, both through contributing significant design ideas that have resulted in the creation of the world's finest concert accordion, and through commissioning and performing new music written expressly for this new instrument. A versatile performer, in addition to performing new music, he is a passionate interpreter of both the traditional Argentinean tango and the *tango nuevo* of Astor Piazzolla.



Peruch's achievements in music have been recognized by a Gold Medal from the Province of Treviso in Italy, by a Government of Alberta Achievement Award, and by a Civic Honours Award from the City of Edmonton. He received the prestigious University of Alberta Alumni Association Award of Excellence in October 2003.

**Martin Riseley** has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious \$30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the *Ménage à Trio*, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Pianist **Sylvia Shadick-Taylor** is a superb Canadian soloist and chamber musician. Sylvia has performed as soloist with the Edmonton Symphony Orchestra and the Winspear Chamber Orchestra as well as in recital, frequently featuring contemporary Canadian music. She has toured in Japan, Germany, USA and Canada, including a performance at Carnegie Hall's Weill Recital Hall in NYC with Hungarian/Canadian violinist Nándor Szederkényi. As a chamber musician she has performed with many ensembles including SPECTRUM, the Clarion Trio, and Ivory Winds. As an accompanist she spans opera classics to demanding contemporary concert repertoire, her work often being heard on CBC Radio.

Ms. Shadick-Taylor holds a B.Mus. cum laude from the University of Alberta, Licentiate and Associate Diplomas, and has studied in Banff, Aspen, New York and Salzburg, Austria. A member of the music faculty at the University of Alberta, Sylvia also works as a vocal coach, private teacher, adjudicator and clinician, and has worked for the Edmonton Opera, the Edmonton Symphony Orchestra, Alberta College and Pro Coro Canada.

Sylvia has released two CDs on the Arktos label. *Intimate Impressions: Piano Music of Frederic Mompou* was winner of the 2000 ARIA Award for Best Classical Artist (Alberta Recording Industry Association). Her 1994 release, *At Your Service*, focuses on the art of accompanying. A new solo cd will be issued soon on the Arktos label entitled "Caprice!" which features a collection of piano caprices by various romantic and french composers.







## Upcoming Events

### November

13 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

**Janet Scott Hoyt, piano**

Lukas Foss *Capriccio*

Elliot Carter *Figment for Cello*

*Alone (1994)*

John Corigliano *Phantasmagoria on*

*Themes from the Ghosts of Versailles*

Felix Mendelssohn *Sonata in D, Op 58*

David Popper *Variations on a Little-*

*Russian Theme*

Admission: \$15/student/senior, \$20/adult

15 Monday, 5:00 pm

*Hear's to your Health*

**Lidia Khaner, oboe**

**Aaron Au, viola**

**Patricia Tao, piano**

Brahms *Sonata for viola and piano, Op*

*120*; Loeffler *Two Rhapsodies for oboe,*

*viola and piano* and other works

Foyer, Bernard Snell Auditorium

Walter MacKenzie Centre

University Hospital

Free admission

16 Tuesday, 12:00 noon

**The Davis Concert Organ**

**Noon Hour Series**

**The University Symphony Orchestra**

**Tanya Prochazka, Conductor**

with **organists Marnie Giesbrecht**

and **Student competition winners**

*The Three Concertos*

GF Handel, JS Bach, JK Klopers

Winspear Centre for Music

Free admission. Donations are welcome in

support of the University of Alberta

Department of Music Organ Program

19 Friday, 8:00 pm

*Faculty and Friends*

**Kathleen Corcoran, soprano**

**Russell Whitehead, trumpet**

**William H Street, saxophone**

**Roger Admiral, piano**

Laurie Radford *A Larus Exchange*

Howard Bashaw *Preludes, Book II*

Paul Steenhuisen *A book from the*

*harbour, Chapter III*

James Tenney *Saxony*

Allison Cameron

*Three Shapes of the Sword*

Admission: \$15/student/senior, \$20/adult

20 Saturday, 8:00 pm

Visiting Artists Recital

**Paul Grindlay, bass-baritone**

**Rosemarie van der Hooff,**

**mezzo-soprano**

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm

Visiting Artists Recital

**Mary Johnson, violin**

**Colin Ryan, cello**

**Michael Massey, piano**

Admission: \$15/student/senior, \$20/adult

26 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, conductor**

Faure *Cantique de Jean Racine*

Goodall *From The Diary of Anne Frank*

Verdi *Pater noster*

Whitacre *When David Heard*

and music by Dove and Mendelssohn

All Saints' Anglican Cathedral

Admission: \$10/student/senior, \$15/adult

**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







# *Music* at Convocation Hall

**Tanya Prochazka, cello**  
**Janet Scott Hoyt, piano**

**Saturday, November 13, 2004**

**7:15 pm** *Pre-Concert Introduction*

by **Petar Dundjerski**

Main floor, Convocation Hall

**8:00 pm** *Concert*



Arts Building  
University of Alberta



UNIVERSITY OF  
**ALBERTA**



## Program

- |   |                              |
|---|------------------------------|
| Capriccio for Cello and Piano (1946)  | Lukas Foss<br>(b. 1922)      |
| Figment for Cello Alone (1994)  | Elliott Carter<br>(b. 1908)  |
| Phantasmagoria<br>On Themes from <i>The Ghosts of Versailles</i><br>For Cello and Piano | John Corigliano<br>(b. 1938) |

## Intermission

- |   |  |
|---|--|
| Sonata Number Two for Cello<br>and Piano, Op 58 (1843)<br>Allegro assai vivace<br>Allegretto scherzando<br>Molto Allegro e vivace | Felix Mendelssohn Bartholdy<br>(1809-1947) |
| Fantasy on a "Little Russian" Song<br>for Cello and Piano, Op 43 (circa 1881)   | David Popper<br>(1843-1913)                |



## Program Notes

**Lukas Foss**

**b. Berlin, 15 August 1922**

### *Capriccio*

Tremendously gifted at a young age, Foss (formerly Fuchs) began to compose at the ripe age of seven. In 1937 his family moved from Germany to the United States, and by the age of 17 he was studying composition with Hindemith at Yale as a special student. His cantata *The Prairie*, based on a poem by Carl Sandburg, received the New York Music Critics' Circle Award after its premiere performance by the Collegiate Chorale under Robert Shaw in 1944, and the piece was widely acclaimed. Also greatly gifted at the piano, he held the post of pianist for the Boston Symphony Orchestra from 1944 -1950. In 1945 he became the youngest composer ever to receive a Guggenheim Fellowship.

Present in his works of the early period (1944-60) is a taste for the neo-classical and eclectic, including an element of American populism as found in *The Prairie*.

"Capriccio" (1946) was written for Russian-born American cellist Gregor Piatigorsky, whose promotion of cello music was a major influence on American composers, and is dedicated to the memory of Natalie Koussevitzky. Foss admits to having been heavily influenced by the music of Aaron Copland, with whom he had no formal training, but a relationship of mutual interest and discussion. Where Copland looks for originality in a score, however, Foss seeks musicality over originality. What is most present in Foss's work, and is exemplified in "Capriccio," is a kind of open-air quality and as well as a fascination with American folklore.

**Elliott Carter**

**b. New York, 11 December 1908**

### *Figment* (1994)

Elliott Carter has been one of the primary innovators of 20<sup>th</sup> century American academic music. By blending the achievements of European modernism and American 'ultra-modernism' he has created a unique style that is marked by a driving rhythmic vitality, dramatic contrasts, and cutting-edge innovation. His friendship with Charles Ives greatly influenced his musical thought in his early years. Later he studied with Walter Piston and Gustav Holst (among others) at Harvard, after which he spent several years under the tutelage of Nadia Boulanger. He then began his teaching and composition career in New York. He has received the world's top compositional honours, including two Pulitzer Prizes.

Carter's later works feature a style marked by transparency and clarity of texture as well as a new directness of formal design. *Figment* for solo cello is an allusive work, with subtle interactions between C and G (the cello's two lowest strings) giving the impression of a flight of fantasy about tonality - a tonality that is transformed from triads into sets. Although contrasts are a major aspect of the piece and Carter's works in general, the fundamental essence of *Figment* lies in its motivic similarities.



**John Corigliano**

**b. New York, 16 February 1938**

***Phantasmagoria* on themes from *The Ghosts of Versailles***

*Phantasmagoria* is based on Corigliano's three hour opera, *The Ghosts of Versailles*, which is set in the world of 18th-century opera buffa. According to the composer, "the opera takes place on three different planes of reality: 1) the world of eternity, inhabited by the ghosts of Versailles (including playwright Beaumarchais and Marie Antoinette), 2) the world of the stage, inhabited by the 18th-century characters created by Beaumarchais (Figaro, Susanna, the Count and Countess [Almaviva], et al.) and 3) the world of historic reality, primarily the reality of the French Revolution itself, populated by the characters of 1) and 2). Thus, *The Ghosts of Versailles* represents a journey from the most fantastic to the most realistic."

*Phantasmagoria* mirrors the opera's form in microcosm, beginning with ghost music and a fragment from Marie Antoinette's first aria that recurs throughout the work. In this section, a "liquid tableau" of cluster chords and sliding harmonics create a backdrop for the melody. In the second section, subtle quotes from Rossini, Mozart, and Wagner, and parts of the Act I aria and chase scenes of *The Marriage of Figaro* are interspersed with passages of rhythmic complexity and great virtuosity for both the cellist and the pianist. The buffa section reaches its climax with the Tristan chord, and next we are introduced to a setting of the septet from Act II of Figaro. The ensemble, which in the opera is set in the Conciergerie prison, unites the Almaviva family (the stage world) with Marie Antoinette (the ghost world) in the reality of the French Revolution (the world of historic reality) in a "conclusion of liquid repose."

**Felix Mendelssohn Bartholdy**

**b. Hamburg, 3 February 1809**

**d. Leipzig, 4 November 1847**

***Sonata for cello and piano in D Major, Op. 58***

*Allegro assai vivace*

*Allegretto scherzando*

*Adagio*

*Molto allegro e vivace*

Mendelssohn's chamber music output was not large, but he began his composing career with the genre (his C minor Quartet was begun when he was twelve) and always longed to return to it. This piece, his second sonata for cello and piano, was composed in 1842-3 for Count Mateuz Wielhorski, a cello player from a musical Polish-Russian family and student of Bernard Romberg.

The principal theme of the sonata's first movement, built on the chord of D major and in 6/8 time, is lively and suits the cello well. But it is the two middle movements that reveal the great imagination of the composer. The *allegretto scherzando* is a witty and humorous movement in which the pianist is challenged by a variety of staccato and legato touches and a passage of thunderous octaves at the recapitulation. The cellist alternates pizzicato and arco in various registers throughout the central section. The theme is re-energized with each repetition, and the movement is further enlivened by well-timed imitation.



The *adagio* of this piece is truly one of Mendelssohn's most original. It takes the form of a chorale-like theme, although it is not derived from any known traditional source. The chorale is spread over the piano in massive chords which, together with the use of damper pedal and the cello's reinforcing of the bass, result in an organ-like sound. Between the chorale phrases the cello intercepts with a quasi-recitative motive. Later the chorale and recitative overlap until the piano takes over the recitative, now in the minor mode. Mendelssohn, the first great Bach revivalist, was likely influenced by Bach's *St. John Passion*, particularly the aria "Es ist vollbracht" with its viola da gamba ostinato.

The final movement is linked to the *adagio* by a diminished seventh, and tension is created by a delay of any direct statement of the tonic chord. The salon-style keyboard writing gains musical depth as the movement continues, and its style and affect give the listener a taste of what it must have been like to listen to Mendelssohn improvise at the piano.

**David Popper**

**b. Prague, 18 June 1843**

**d. Baden, Vienna, 7 August 1913**

### *Variations on a Little Russian Theme*

David Popper was the son of Prague's Kantor, and showed a gift for music as a young child. After studying at the Conservatory of Prague he soon became established as a cello virtuoso who had both an elegant, expressive tone and precise execution at any tempo. During his first tour in 1863 he won the admiration of Hans von Bülow which led to his appointment as *Kammervirtuos* (chamber virtuoso) at the Lowenberg court chapel. After years of touring he settled in Budapest and became a much-admired professor at the Royal Conservatory of Hungary.

By 1892, George Bernard Shaw could write of "the inevitable Popper" found in cello recitals of the time. For many cellists today his name often brings fear: his 'High School of Cello Playing' – a tutorial of studies and etudes - is still used around the world to train young cellists. His body of over 100 compositions, most written for cello and piano, reflects almost every style that would have surrounded him in Europe during his lifetime; his songs, dances and variations prove an awareness of German, French, Spanish and Russian composers and styles of the 19<sup>th</sup> century. Popper's pieces are quintessentially Romantic, emotionally direct, compact, and straightforward. They are charming and uncomplicated for the listener, while the technique required to perform them is often tremendously challenging – he was, after all, both influential in cello pedagogy and renowned for his compelling performances!

Notes by Allison Fairbairn



Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist **Tanya Prochazka** (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Forsyth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossow in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program.



Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberman, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.

**Janet Scott Hoyt** is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.



## Upcoming Events

### November

15 Monday, 5:00 pm

*Hear's to your Health*

**Lidia Khaner, oboe**

**Aaron Au, viola**

**Patricia Tao, piano**

Beethoven *Adagio for Oboe and Piano*,

*WoO33/1*, Brahms *Sonata for Viola and*

*Piano in E-Flat Major*, Op. 120, No. 2,

Loeffler *Two Rhapsodies for Oboe, Viola and Piano*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Centre

University Hospital

Free admission

Co-sponsored by the Faculty of Medicine and Dentistry and the Department of Music

16 Tuesday, 12:00 noon

**The Davis Concert Organ**

**Noon Hour Series**

**The University Symphony Orchestra**

**Tanya Prochazka, Conductor**

with organists Marnie Giesbrecht

and Student competition winners

*The Three Concertos*

GF Handel, JS Bach, JK Kloppers

Winspear Centre for Music

Free admission

Donations are welcome in support of the University of Alberta

Department of Music Organ Program

19 Friday, 8:00 pm

*Faculty and Friends*

**Kathleen Corcoran, soprano**

**Russell Whitehead, trumpet**

**William H Street, saxophone**

**Roger Admiral, piano**

Laurie Radford *A Larus Exchange*

Howard Bashaw *Preludes, Book II*

Paul Steenhuisen *A book from the harbour, Chapter III*

James Tenney *Saxony*

Allison Cameron

*Three Shapes of the Sword*

Admission: \$15/student/senior, \$20/adult

20 Saturday, 8:00 pm

Visiting Artists Recital

**Paul Grindlay, bass-baritone**

**Rosemarie van der Hooft, mezzo-soprano**

*Love, the Olde Fashioned Way*

Works by Caccini, Purcell, Blow, Handel,

Pergolesi, Mozart and Schubert

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm

Visiting Artists Recital

**Mary Johnson, violin**

**Colin Ryan, cello**

**Michael Massey, piano**

Admission: \$15/student/senior, \$20/adult

24 Wednesday, 8:00 pm

**University Symphony Orchestra**

**Tanya Prochazka, conductor**

*Concerto Competition FINALS*

Admission: \$10/student/senior, \$15/adult

***Please donate to Campus Food Bank***



**Unless otherwise indicated**

Convocation Hall, Arts Building, Arts

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



***Hear's to your Health***

**Lidia Khaner, oboe**

**Aaron Au, viola**

**Patricia Tao, piano**

**Monday, November 15, 2004  
at 5:00 pm**

**Foyer, Bernard Snell Auditorium  
Walter Mackenzie Health Sciences Centre  
University Hospital**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Adagio for Oboe and Piano, WoO 33/1      Ludwig van Beethoven  
(1770-1827)

Sonata for Viola and Piano in E-Flat Major,  
Op. 120, No. 2 (1894)      Johannes Brahms  
Allegro amabile      (1833-1897)  
Appassionato, ma non troppo Allegro  
Andante con moto

Two Rhapsodies for Oboe, Viola  
and Piano (1901)      Charles Loeffler  
I. The Pond      (1861-1935)  
II. The Bagpipe

This concert was kindly sponsored by the Faculty of Medicine and  
Dentistry and the Department of Music.

Reception to follow.



A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

**Lidia Khaner** has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochschule für Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. She played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. Lidia has recorded works for the KOS label, the Polish radio and television network, CBC and the ARKTOS label.

Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.



**Patricia Tao** joined the U of A faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artists' Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels. Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously she taught at Western Washington University and the University of Virginia.



**U of A  
Davis Concert Organ  
Noon Hour Series**

**The University of Alberta  
Academy Strings  
Tanya Prochazka, conductor  
Organists     Marnie Giesbrecht  
                     Yoon Park**

**Tuesday, November 16, 2004  
at 12:00 noon**

**Francis Winspear Centre for Music**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Organ Concerto in B flat Major,

Op. 4, No. 6 (1736)

George Frederic Handel

(1685-1759)

Andante allegro

Larghetto

Allegro moderato

**Soloist Yoon Park, organ**

**Kevin Dill, harpsichord**

Brandenburg Concerto No. 1

in F Major, BWV 1046 (ca 1730)

Johann Sebastian Bach

(1685-1750)

Allegro

Adagio

Allegro

Menuetto, Polonaise

**Alyssa Miller, Damon Davies and Sherri Cohen, oboe**

**James Robertson and Olwyn Supeene, horn**

**Ondřej Goliáš, bassoon**

**Kevin Dill, harpsichord**

Concerto for Organ, Strings

and Timpani (1986/1991)

Jacobus Kloppers

(b. 1937)

Adagio-Vivace

Adagio

Poco Recitativo-Vivace

**Soloist Marnie Giesbrecht, organ**

**Court Laslop, timpani**

The University of Alberta Department of Music is extremely grateful to Dr. Stuart Davis for his donation to cover the costs of hall rental for today's concert and the concert held on November 2nd at the Winspear Centre.

Thank you to Pamela Farmer for the Handel Organ Competition Prize.

Donations will be accepted for the University of Alberta Department of Music Organ Program, specifically for necessary repairs and a computerized combination memory system for the 1978 Casavant organ in Convocation Hall. Our goal is to raise \$30,000.

**N.B.:** Recording is not permitted without written consent from the performer(s)



**The University of Alberta Academy Strings, 2004-2005**  
**Tanya Prochazka, Conductor**

**Violins 1 and 2**

Maria Barton \*\*  
Kim Bertsch  
Suin Choi  
Adrian Fung  
Natalia Gomez  
Laura Grantham  
Quinn Grundy  
Rebecca Guigui  
Lois Harder  
Ken Heise  
Melissa Hemsworth\*/\*\*  
Ryan Herbold\*/\*\*  
Aaron Hryciw  
Cynthia Johnson  
Amy Kao  
Chloe Kung  
Corrine Ludwig  
Elizabeth McHan\*\*  
Grant Sigurdson  
Charles Turanich-Noyen  
David Wong  
Carmen Yuen

**Viola**

Jeanette Comeau  
Leanne Damann\*\*  
Andrea Kipp  
Viera Linderova  
Charlene VandenBorn  
Sarah Weingarten  
Alvin Yang  
Mark Zupan

**Cello**

Anthony Bacon\*\*  
Matthieu Damer  
Simo Eng  
Paula Harding  
Martin Kloppers  
Kathleen Ludwig  
Karyn Robertson  
Caitlin Smith

**Double Bass**

John Hickie  
Joseph Lubinsky-Mast  
George Lywood  
John Taylor\*\*  
Ted Tessier  
Toscha Turner\*\*

\* co-concertmaster

\*\* section leaders

**Upcoming Noon-Hour Organ Recitals**  
**Mondays, January 31, February 14 & 28,**  
**March 21 & April 11, 2005**  
**Convocation Hall, Arts Building, University of Alberta**  
**Free admission**



## Upcoming Events

### November

19 Friday, 8:00 pm

*Faculty and Friends*

**Kathleen Corcoran, soprano**

**Russell Whitehead, trumpet**

**William H Street, saxophone**

**Roger Admiral, piano**

Laurie Radford *A Larus Exchange*

Howard Bashaw *Preludes, Book II*

Paul Steenhuisen *A book from the harbour, Chapter III.*

James Tenney *Saxony*

Allison Cameron

*Three Shapes of the Sword*

Admission: \$15/student/senior, \$20/adult

20 Saturday, 8:00 pm

Visiting Artists Recital

**Paul Grindlay, bass-baritone**

**Rosemarie van der Hooft,**

**mezzo-soprano**

*Love, the Olde Fashioned Way*

Works by Caccini, Purcell, Blow, Handel,

Pergolesi, Mozart and Schubert

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm

Visiting Artists Recital

**Mary Johnson, violin**

**Colin Ryan, cello**

**Michael Massey, piano**

Admission: \$15/student/senior, \$20/adult

24 Wednesday, 8:00 pm

**University Symphony Orchestra**

**Tanya Prochazka, conductor**

*Concerto Competition FINALS*

Admission: \$10/student/senior, \$15/adult

26 Friday, 4:00-6:00 pm

Piano Masterclass

Visiting Artist **Jaromir Klepac**

Free admission

For more information, please call

492-8109 or 492-0601

26 Friday, 5:00-7:00 pm

Strings Masterclasses

Visiting Artists **Kapralova Quartet**

**Cello** - Studio 27, Fine Arts Building

**Violin** - 1-23 Fine Arts Building

General Admission: \$15/class

For more information, please call

492-8112 or 492-0601

26 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, conductor**

*Bach Singet dem Herrn*

*Faure Cantique de Jean Racine*

*Goodall From The Diary of Anne Frank*

and music by Dove, Mendelssohn

and Schütz

All Saints' Anglican Cathedral

Admission: \$10/student/senior, \$15/adult

28 Sunday, 8:00 pm

**The University of Alberta Academy**

**Strings and Orchestral Winds**

**Tanya Prochazka, Conductor**

*JS Bach Brandenburg Concerto No 1 in*

*F Major BWV 1046; Mozart Serenade in*

*E-Flat, K 375; Schoenberg Chamber*

*Symphony No 1, Op 9*

Admission: \$10/student/senior, \$15/adult

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





# FACULTY *friends*

**Russell Whitehead, trumpet**  
**William H Street, saxophone**  
**Roger Admiral, piano**

**Friday, November 19, 2004 at 8:00 pm**



**Arts Building**  
**University of Alberta**

# Program



DEPARTMENT OF  
**MUSIC**



## Program

- Preludes, Book II (2000, revised 2003) Howard Bashaw  
I Kaleidoscope Reemerging (b. 1957)  
II . . . and again  
III Toccatella 1: Contraverse  
IV Contrapunctus 1: 4:3 Phase with Mirror Inversion Canon  
V Contrapunctus 2: Counter-Angst in Measures Trebled  
VI Toccatella 2: A Post-1900 Phase  
VII Behind a Quiet (in memory, Ernesto Lejano)  
VIII Interlude: Between Quiets  
IX Behind Another Quiet –To The Edge (in memory, Marek Jablonski)

*Preludes, Book II* was commissioned  
through the CBC Radio Music Department,  
with the premiere given by Haley Simons.

**Roger Admiral, piano**

- Circumnavigating the sea of shit (1996) Paul Steenhuisen  
For tape (b. 1965)

- A Larus Exchange II (2004) \* Laurie Radford  
For trumpet and audio-video processing (b. 1958)  
(\* World premiere)

**Russell Whitehead, trumpet**

**Laurie Radford, computer**

## Intermission



Three Shapes of the Sword (1999)

Allison Cameron

1 – Rio Grande del Sur

(b. 1963)

2 – Spiteful Scar

3 – John Vincent Moon

*Three Shapes of the Sword* was written at the request of the Rumori Dagen festival in Holland in 1999. It was premiered by German fortepiano specialist Marc Reikhof in Amsterdam. Thanks go to the University of Toronto for the use of their fortepiano in creating this piece.

**Roger Admiral, fortepiano**

Saxony (1978)

James Tenney

For saxophones and tape delay system

(b. 1934)

*Saxony* was commissioned by the Ontario Arts Council, and was first performed by Don MacMillan.

**William Street, saxophones**



## Program Notes

**Howard Bashaw**

**b. 1957, Burnaby, B.C.**

### ***Preludes, Book II (2000, revised 2003)***

- I. Kaleidoscope Reemerging
- II. ...and again
- III. Tocatella 1: Contraverse
- IV. Contrapunctus 1: 4:3 Phase with Mirror Inversion Canon
- V. Contrapunctus 2: Counter-Angst in Measures Trebled
- VI. Tocatella 2: A Post-1900 Phase
- VII. Behind a Quiet (in memory, Ernesto Lejano)
- VIII. Interlude: Between Quiets
- IX. Behind Another Quiet.— To the Edge (in memory, Marek Jablonski)

Originally from White Rock, British Columbia, Howard Bashaw received his DMA from the University of British Columbia in 1989. He has taught at the University of British Columbia and at the Université Canadienne en France, and currently teaches composition, orchestration, theory and analysis at the University of Alberta. Bashaw writes for everything from solo piano to orchestra, and has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His recent repertoire includes works written especially for the Edmonton Symphony Orchestra with the Hammerhead Consort, the Société musicale de contemporaine du Québec (SMCQ), the Vancouver New Music Society (VNMS), the Continuum Ensemble (London, UK), the "EastWest Quartet, the New Age..." Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano).

In the same vein as his first book of preludes, Book II features works that are both technically demanding and stylistically diverse. Although each prelude could stand as an independent work, they were composed as a specifically ordered, unified collection, with the last three forming a subset within the collection. This book of preludes was commissioned by the CBC Radio Music Department, and Haley Simons gave the premiere performance. Roger Admiral also performs the collection on Bashaw's 2004 Arktos Recordings album *Form Archimage*.

**Paul Steenhuisen**

**b. 1965**

Paul Steenhuisen was raised in Vancouver by parents from the Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Paul Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and in 2003, he was appointed Assistant Professor of Composition at the University of Alberta.



## *Circumnavigating the sea of shit (1996)*

"Circumnavigating the sea of shit" was composed as a response to the art of Julian Schnabel, in particular his work involving canvas and smashed crockery. This tape piece was first performed at Rien a Voir Festival (Montreal) in 1998.

**Laurie Radford**

**b. 1958**

## *A Larus Exchange (2001, trumpet, digital signal processing)*

A trumpet, a computer, a camera, a screen, a sound, a movement, an image. From these elements arise endless networks of potential...for exchange, discovery, pursuit, reflection, reaction. *A Larus Exchange II* is an audio-visual duet for trumpet and computer operator where all sounds and images originate with the trumpet player's performance. A sonic and visual feedback is established via the digital capture and transformation of the trumpet's sound and the performer's movements. Sound and movement serve as objects of contemplation that define the moment, initiate subsequent decisions and actions, and shape the overall musical and visual dialogue. Sound becomes image becomes sound becomes image via a network of interrelated processes of acquisition, mapping and regeneration.

Canadian composer **Laurie Radford** creates music for diverse combinations of instruments and voices, acousmatic music, and performers in interaction with computer-controlled signal processing.

Radford studied music, composition, and music technology at Brandon University, The University of British Columbia, McGill University, The Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from a variety of ensembles and soloists including Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, Traquen'art, GroundSwell, Pro Coro Canada, Concerts M, Jean-François Guay, Laura Wilcox, Jean-Guy Boisvert, Ianza-Sheppard Duo, Trio Fibonacci, Duo Kovalis, the rESound Festival of Contemporary Music (Edmonton), the Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taiwan), Miami New Music Festival (Florida), Musica Viva (Portugal), Happening New Music Festival (Calgary), Bienal Internacional Cuenca (Ecuador), Festival Internacional Ecuentros, (Argentina) and the Winnipeg, Calgary, and Edmonton Symphony Orchestras. Radford's music has received awards from SOCAN, the International Composers' Competition "Kazmierz Serocki" (Warsaw, Poland), and the WSO New Music Festival Composers' Competition. Recordings of his music are available on *empreintes DIGTAles*, McGill Records, PeP Recordings, Clef Records, and Fidelio Audiophile Recordings.

Laurie Radford has taught at Concordia University, Bishop's University, McGill University and the Domaine-Forget. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta. He is a



member of the Canadian Electroacoustic Community (CEC), the Canadian League of Composers (CLC), the International Computer Music Association (ICMA), the Borealis Electroacoustic Music Society (BEAMS) and is an affiliate of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

Notes by Laurie Radford

**Allison Cameron**

**b. Edmonton, 1963**

***Three Shapes of the Sword* (1999)**

- 1 – Rio Grande del Sur
- 2 – Spiteful Scar
- 3 – John Vincent Moon

Originally from Vancouver, Allison Cameron studied in Victoria, The Hague, Amsterdam, Palcew, Utrecht, and Toronto with composers Michael Longton, Rudolf Komorous, Louis Andriessen, Gilius van Bergeijk, Henryk Gorecki, Per Nørgård, and James Tenney. Since 1989, she has been a freelance composer in Toronto where she co-founded the Drystone Orchestra (with composers John Abram, Martin Arnold, and Stephen Parkinson) and created the Arcana Ensemble — two new music ensembles devoted to the performance and creation of experimental music.

*Three Shapes of the Sword* is a triptych for solo prepared piano. Written at the request of the Rumori Dagen festival in Holland in 1999, the piece was premiered by German fortepiano specialist Marc Reikhof in Amsterdam. The first movement of this piece borrows several notes from C.P.E. Bach's *Fantasie in f-sharp minor* (1787). The title of the piece and its individual movements are taken from Jorge Louis Borges' short story, "The Form of the Sword" (1942). Cameron's spacious writing, likened to that of Morton Feldman, allows room for the instrument's sonorities (both natural and altered) to shine.

**James Tenney**

**b. Silver City, New Mexico, August 10, 1934**

***Saxony***

Composer, teacher, pianist, and conductor James Tenney received his BA (Bennington College) in 1958 and his MA (Illinois) in 1961. He also attended the University of Denver and the Juilliard School of Music. He has studied with Edward Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, and Edgard Varèse. As an active performer and conductor, he is devoted to the contemporary music that inspired his generation. He was a founding member, conductor, and pianist of the Tone Roads Chamber Ensemble (New York, 1963-70), and founder and musical director of Tone Roads West in Los Angeles (1973-5). He was also involved in the ensembles of Harry Partch (Gate 5 Ensemble, 1959-60), Steve Reich (New York, 1967-70), and Philip Glass (New York, 1969-70), and has performed and/or conducted music by Charles Ives, John Cage, Morton Feldman, Erik Satie, Arnold Schoenberg, and others. In the early 1960's he was involved in innovative research at Bell Telephone Laboratories, where he worked with Max Mathews developing programs for computer sound-generation and composition.



Using composition as a means to investigate the sound world around us, Tenney's work reflects a continuing curiosity concerning the properties of sound and how it is perceived by the listener. A simple idea or initial question often underlies the general flow of a composition. His *Saxony* (1978) for one or more saxophone players and tape delay, written for Don MacMillan, was first recorded by David Mott in 1984. *Saxony* is best described as an improvisational wall of sound using the harmonic series, with tape delay looping everything back 12 seconds later. It is based on the idea that overtones produce harmonics in fixed proportions. The last fundamental is below the range of the instrument and does not sound but is brought into the listener's consciousness as the saxophonist adds one overtone to another via the delay system.

Notes by Allison Fairbairn

**Roger Admiral** completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Recent performances include a recital with baritone Nathan Berg on the Great Performers series at Lincoln Center, New York City (United States of America) and with mezzo-soprano Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Currently Roger works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey

**William Street** joined the University of Alberta in 1988 as saxophone and chamber music professor and wind band conductor. He is currently the Music Director and Conductor of the University Symphonic Wind Ensemble. He has performed throughout Europe, and North America and has recorded *héliosaxo*, twentieth century music for saxophone and piano and a new compact disc *My Very First Solo* (Arktos - SRI- CD 200367), - with Roger Admiral featuring works by Heider, Jan Bach, Swerts, Albright, Fisher and Denisov. His teachers and mentors include Frederick Hemke, Jean-Marie Londeix and George Etheridge. He performs frequently with pianist Roger Admiral and saxophonist Jean-Marie Londeix and will tour next in February 2005. He has presented masterclasses (and was a 2004 adjudicator) at The *Conservatoire National Supérieur de Musique et de Danse de Paris*, The Royal College of Music in London and he has been a member of the European Saxophone University faculty. Street performs regularly with the Edmonton Saxophone Quartet and irregularly with Flux – Edmonton's Improvisation Group - and tours internationally annually with the *Quatuor International de Saxophones* composed of colleagues from France, USA and Japan. He is a past president of the North American Saxophone Alliance (NASA) and is in a second term as Secretary of the World Saxophone Congress.

**Russell Whitehead** was Principal Trumpet with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and "FLUX" a new music ensemble.



## Upcoming Events

### November

20 Saturday, 8:00 pm

Visiting Artists Recital

**Paul Grindlay, bass-baritone**

**Rosemarie van der Hooft,**

**mezzo-soprano**

**Colin Ryan, cello**

**Jeremy Spurgeon, piano/harpsichord**

*Love, the Olde Fashioned Way*

Works by Caccini, Purcell, Blow, Handel,

Pergolesi, Mozart and Schubert

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm

Visiting Artists Recital

**Mary Johnson, violin**

**Colin Ryan, cello**

**Michael Massey, piano**

Béla Bartók *First Rhapsody (Folk*

*Dances)*; Sergei Prokofieff *Sonata in D*

*Major, Op 94a*; Felix Mendelssohn

*Trio in D Minor, Op 49*

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm

### **NEW MUSIC SERIES**

Visiting Artist

**François Houle, clarinet**

Featuring François Houle *Aeriali X*

Joél-François Durand *Thiodhlac*

François Houle *Aeriali I*

Paul Dolden *In a bed, where the moon*  
*was sweating, Resonance #1*

Laurie Radford *deflector*

François Houle *Illicit*

John Oliver *Dust*

Studio 27, Fine Arts Building

Admission: \$20/adult, \$15/student/senior

22 Monday

### **NEW MUSIC SERIES**

12:00 - 2:00 pm improvisation  
masterclass

2:00 - 3:00 pm presentation

Studio 27, Fine Arts Building

Free admission

For information, please call 492-0585

22 Monday, 8:00 pm

### **Contempo**

Chamber Music Recital

Performers are students in Music X39

Free admission

24 Wednesday, 8:00 pm

**University Symphony Orchestra**

**Tanya Prochazka, conductor**

**Concerto Competition FINALS**

Admission: \$10/student/senior, \$15/adult

26 Friday, 4:00-6:00 pm

Piano Masterclass

Visiting Artist **Jaromír Klepac**

Free admission

For more information, please call

492-8109 or 492-0601

26 Friday, 5:00-7:00 pm

Strings Masterclasses

Visiting Artists

**Kapralova Quartet**

**Cello** - Studio 27, Fine Arts Building

**Violin** -1-23 Fine Arts Building

General Admission: \$15/class

For more information, please call

492-8112 or 492-0601

*Please donate to Campus Food Bank*

### **Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University  
of  
Alberta



**Visiting Artists**

**Rosemarie van der Hooft, mezzo-soprano**

**Paul Grindlay, bass-baritone**

**Colin Ryan, cello**

**Jeremy Spurgeon, piano/harpsichord**

**Saturday, November 20, 2004 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**Department of Music  
University of Alberta**







## Program

### *Love , the Olde Fashioned Way*

Amarilli, mia bella (1601)

Giulio Caccini

Muove si dolce (1602)

(1545-1618)

**Rosemarie van der Hooft, mezzo-soprano**

**Paul Grindlay, bass-baritone**

**Jeremy Spurgeon, harpsichord**

From *Pausanias, the Betrayer of his Country* (1695)

Henry Purcell

Sweeter than Roses

(1659-1695)

From *Silent Shades, Bess of Bedlam* (Mad Bess) (1682)

O Solitude, my sweetest choice (1684-5)

**Rosemarie van der Hooft, mezzo-soprano**

**Jeremy Spurgeon, harpsichord**

**Colin Ryan, cello**

This poet sings the Trojan wars

(Anacreon's defeat) (186-7)

Henry Purcell

From Timon of Athens,

Hence with your trifling deity! (1695)

John Blow

Arms, he delights in (published 1700)

(1649-1708)

**Paul Grindlay, bass-baritone**

**Jeremy Spurgeon, harpsichord**

**Colin Ryan, cello**

Quando in calma ride il mare (1710-1711)

George Frederick Handel

(1685-1759)

**Rosemarie van der Hooft, mezzo-soprano**

**Paul Grindlay, bass-baritone**

**Jeremy Spurgeon, harpsichord**

**Colin Ryan, cello**

## Intermission



From *La Serva Padrona* (1733) Giovanni Battista Pergolesi  
Lo conosco a quegli occhietti (1710-1736)  
Contento tu sarai

**Rosemarie van der Hooft, mezzo-soprano**  
**Paul Grindlay, bass-baritone**  
**Jeremy Spurgeon, piano**  
**Colin Ryan, cello**

An Chloe (1787) Wolfgang Amadeus Mozart  
Abendempfindung an Laura (1787) (1756-1691)  
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (1787)

**Rosemarie van der Hooft, mezzo-soprano**  
**Jeremy Spurgeon, piano**

Der Jüngling an der Quelle (1817) Franz Schubert  
Die Forelle (1817) (1797-1828)  
Der Fischer (1815)  
Auf der Bruck (1825)

**Paul Grindlay, bass baritone**  
**Jeremy Spurgeon, piano**

From *Così fan' tutte* (1790) Wolfgang Amadeus Mozart  
Il core vi dono  
From *The Magic Flute* (1791)  
Papageno/Papagena duet

**Rosemarie van der Hoof, mezzo-soprano**  
**Paul Grindlay, bass-baritone**  
**Jeremy Spurgeon, piano**



## Texts and Translations

### Amarilli, mia bella

Amarilli, mia bella,  
Non credi, o del mio cor dolce desio,  
D'esser tu l'amor mio?  
Credilo pur: e se timor t'assale,  
rendi questo mio strale  
Aprimi il petto e vedrai scritto in core:  
Amarilli, Amarilli, Amarailli  
è il mio amore.

### Quando in calma ride il mare

Quando in calma ride il mare  
Le tempeste hai piu vicine,  
E passo in un baleno  
Dall'altezza alle ruine.

### An Chloë

Wenn die Lieb' aus deinen blauen,  
hellen, offenen Augen sieht,  
und vor Lust hinein zu schauen  
mir's im Herzen klopft und glüht;

und ich halte dich und küße  
deine Rosenwangen warm,  
liebes Mädchen, und ich schließe  
zitternd dich in meinem Arm,

Mädchen, Mädchen, und ich drücke  
dich an meinen Busen fest,  
der im letzten Augenblicke  
sterbend nur dich von sich läßt;

den berauschten Blick umschattet  
eine düstre Wolke mir,  
und ich sitze dann ermattet,  
aber selig neben dir.

### Abendempfindung an Laura

Abend ist's, die Sonne ist verschwunden,  
Und der Mond strahlt Silberglanz;  
So entfliehn des Lebens schönste Stunden,  
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,  
Und der Vorhang rollt herab;  
Aus ist unser Spiel, des Freundes Träne  
Fließet schon auf unser Grab.

### Amaryllis, my lovely one

Amaryllis, my lovely one,  
do you not believe, o my heart's sweet  
desire,  
That you are my love?  
Believe it thus: and if fear assails you,  
Take this arrow of mine,  
Open my breast and see written on my  
heart:  
Amaryllis, Amaryllis, Amaryllis,  
Is my beloved.

### When calmly laughs the sea

When calmly laughs the sea  
The storms are ever near,  
And in a flash bring  
The heights down to ruin.

### To Chloë

When love shines from your blue,  
bright, open eyes,  
and with the pleasure of gazing into them  
my heart pounds and glows;

and I hold you and kiss  
your rosy, warm cheeks,  
lovely maiden, and I clasp  
you trembling in my arms,

maiden, maiden, and I press  
you firmly to my breast,  
which at the last moment,  
only at death, will let you go;

then my intoxicated gaze is shadowed  
by a gloomy cloud,  
and I sit then, exhausted,  
but blissful, next to you.

### Evening Thoughts

Evening it is; the sun has vanished,  
And the moon streams with silver rays;  
Thus flee Life's fairest hours,  
Flying away as if in a dance.

Soon away will fly Life's colorful scenes,  
And the curtain will come rolling down;  
Done is our play, the tears of a friend  
Flow already over our grave.



### **Abendempfindung an Laura (cont'd)**

Bald vielleicht (mir weht, wie Westwind  
leise,  
Eine stille Ahnung zu),  
Schließ ich dieses Lebens Pilgerreise,  
Fliege in das Land der Ruh.

Werdet ihr dann an meinem Grabe weinen,  
Trauernd meine Asche sehn,  
Dann, o Freunde, will ich euch erscheinen  
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir  
Und pflücke mir ein Veilchen auf mein  
Grab,  
Und mit deinem seelenvollen Blicke  
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme  
dich nur nicht, sie mir zu weihn;  
Oh, sie wird in meinem Diademe  
Dann die schönste Perle sein!

### **Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte**

Erzeugt von heißer Phantasie,  
In einer schwärmerischen Stunde  
Zur Welt gebrachte, geht zu Grunde,  
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein,  
Ich geb' euch nun den Flammen wieder,  
Und all' die schwärmerischen Lieder,  
Denn ach! er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,  
Ist keine Spur von euch mehr hier.  
Doch ach! der Mann, der euch geschrieben,  
Brennt lange noch vielleicht in mir.

### **Evening Thoughts**

Soon, perhaps (the thought gently arrives  
like the west wind -  
A quiet foreboding)  
I will part from life's pilgrimage,  
And fly to the land of rest.

If you will then weep over my grave,  
Gaze mournfully upon my ashes,  
Then, o Friends, I will appear  
And waft you all heavenward.

And You [my beloved], bestow also a little  
tear on me,  
And pluck me a violet for my grave,  
And with your soulful gaze,  
Look then gently down on me.

Consecrate a tear for me, and ah!  
Do not be ashamed to cry;  
Those tears will be in my diadem  
then: the fairest pearls!

### **When Luise burned the letters of her unfaithful lover**

Generated by ardent fantasy;  
in a rapturous hour  
brought into this world - Perish,  
you children of melancholy!

You owe the flames your existence,  
so I restore you now to the fire,  
with all your rapturous songs.  
For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters,  
there will be no trace of you here.  
Yet alas! the man himself, who wrote you,  
may still perhaps burn long in me.



### **Der Jüngling an der Quelle**

Leise rieselnder Quell!

Ihr wallenden flispernden Pappeln!

Euer Schlummergeräusch

Wecket die Liebe nur auf.

Linderung sucht' ich bei euch

Und sie zu vergessen, die Spröde.

Ach, und Blätter und Bach

Seufzen, Louise, Dir nach!

### **Die Forelle**

In einem Bächlein helle,

Da schoß in froher Eil

Die launische Forelle

Vorüber wie ein Pfeil.

Ich stand an dem Gestade

Und sah in süßer Ruh

Des muntern Fischleins Bade

Im klaren Bächlein zu.

Ein Fischer mit der Rute

Wohl an dem Ufer stand,

Und sah's mit kaltem Blute,

Wie sich das Fischlein wand.

So lang dem Wasser Helle,

So dacht ich, nicht gebriecht,

So fängt er die Forelle

Mit seiner Angel nicht.

Doch endlich ward dem Diebe

Die Zeit zu lang. Er macht

Das Bächlein tückisch trübe,

Und eh ich es gedacht,

So zuckte seine Rute,

Das Fischlein zappelt dran,

Und ich mit regem Blute

Sah die Betrogene an.

### **Der Fischer**

Der Mond sich nicht im Meer?

Kehrt wellenatmend ihr Gesicht

Nicht doppelt schöner her?

Lockt dich der tiefe Himmel nicht,

Das feuchtverklärte Blau?

Lockt dich dein eigen Angesicht

Nicht her in ew'gen Tau?"

### **The youth by the spring**

Softly, trickling spring!

Ye churning, rustling poplars!

The sounds of slumber you make

Will only awaken my love.

Balm was I seeking from you

And to forget her indifference.

Ah, the brook and each tree

Sigh for my loved one, Louisa, for thee.

### **The trout**

In a bright little brook

there shot in merry haste

a capricious trout:

past it shot like an arrow.

I stood upon the shore

and watched in sweet peace

the cheery fish's bath

in the clear little brook.

A fisher with his rod

stood at the water-side,

and watched with cold blood

as the fish swam about.

So long as the clearness of the water

remained intact, I thought,

he would not be able to capture the trout

with his fishing rod.

But finally the thief grew weary

of waiting. He stirred up

the brook and made it muddy,

and before I realized it,

his fishing rod was twitching:

the fish was squirming there,

and with raging blood I

gazed at the betrayed fish.

### **The fisherman**

The water roared, the water swelled;

a fisherman sat beside,

gazing calmly at his fishing line,

cool to his very heart.

And as he sits there and as he listens,

the waves split

and from the turbulent water

a watery woman bursts up.



### **Der Fischer (cont'd)**

Das Wasser rauscht', das Wasser schwoll,  
Netz' ihm den nackten Fuß;  
Sein Herz wuchs ihm so sehnsuchtsvoll  
Wie bei der Liebsten Gruß.  
Sie sprach zu ihm, sie sang zu ihm;  
Da war's um ihn geschehn;  
Das Wasser rauscht', das Wasser schwoll,  
Ein Fischer saß daran,  
Sah nach dem Angel ruhevoll,  
Kühl bis ans Herz hinan.  
Und wie er sitzt und wie er lauscht,  
Teilt sich die Flut empor:  
Aus dem bewegten Wasser rauscht  
Ein feuchtes Weib hervor.  
Sie sang zu ihm, sie sprach zu ihm:  
"Was lockst du meine Brut  
Mit Menschenwitz und Menschenlist  
Hinauf in Todesglut?  
Ach wüßtest du, wie's Fischlein ist  
So wohlrig auf dem Grund,  
Du stiegst herunter, wie du bist,  
Und würdest erst gesund.  
Labt sich die liebe Sonne nicht,  
Halb zog sie ihn, halb sank er hin  
Und ward nicht mehr gesehn.

### **Auf der Bruck**

Frisch trabe sonder Ruh und Rast,  
Mein gutes Roß, durch Nacht und Regen!  
Was scheust du dich vor Busch und Ast  
Und strauchelst auf den wilden Wegen?  
Dehnt auch der Wald sich tief und dicht,  
Doch muß er endlich sich erschliessen;  
Und freundlich wird ein fernes Licht  
Uns aus dem dunkeln Tale grüßen.

Wohl könnt ich über Berg und Feld  
Auf deinem schlanken Rücken fliegen  
Und mich am bunten Spiel der Welt,  
An holden Bildern mich vergnügen;  
Manch Auge lacht mir traulich zu  
Und beut mit Frieden, Lieb und Freude,  
Und dennoch eil ich ohne Ruh,  
Zurück zu meinem Leide.

### **The fisherman**

She sang to him, and spoke to him:  
"Why do you lure my children  
with your human wit and cunning,  
up here to this deadly glow?  
Ah, if you only knew how pleasant the tiny  
fish  
find it below the surface,  
you would come down, just as you are,  
and you would be well for the first time.  
Does not the dear sun refresh itself  
and the moon as well, in the sea?  
Do they not turn their faces, breathing the  
waves  
and thus becoming doubly fair?  
Aren't you tempted by the deep sky,  
the moist and transfiguring blue?  
Aren't you tempted by your own face  
shining in the eternal dew?"  
The water roared, the water swelled,  
and moistened his naked foot;  
and his heart filled with the longing  
that he felt at the greeting of his beloved.  
She spoke to him, and sang to him;  
then all was done for him;  
half pulled by her and half sinking himself,  
he went down and was never seen again.

### **At the Bruck**

Trot briskly without rest,  
my good horse, through night and through  
rain!  
Why do you shy at bush and branch  
and stumble on the wild paths?  
Though the forest stretches deep and dense,  
it must finally open up;  
and a distant light will greet us kindly  
out of the dark valley.

I can fly over mountain and field  
on your slender back  
and enjoy the world's  
colourful vistas.  
Many an eye laughs intimately at me,  
with peace, love and joy;  
and yet I hurry without rest,  
back to my grief.



### **Auf der Bruck (cont'd)**

Denn schon drei Tage war ich fern  
Von ihr, die ewig mich gebunden;  
Drei Tage waren Sonn und Stern  
Und Erd und Himmel mir verschwunden.  
Von Lust und Leiden, die mein Herz  
Bei ihr bald heilten, bald zerrissen  
Fühlt ich drei Tage nur den Schmerz,  
Und ach! die Freude muß ich missen!

Weit sehn wir über Land und See  
Zur wärmer Flur den Vogel fliegen;  
Wie sollte denn die Liebe je  
In ihrem Pfade sich betrügen?  
Drum trabe mutig durch die Nacht!  
Und schwinden auch die dunkeln Bahnen,  
Der Sehnsucht helles Auge wacht,  
Und sicher führt mich süßes Ahnen.

### **At the Bruck**

For three days now I have been far away  
from her to whom I am eternally bound;  
For three days sun and star  
and earth and heavens were missing for me.  
Of the delight and grief,  
that when I was with her, now healed, now  
tore my heart,  
for three days I have only felt the pain,  
and oh!, the joy I had to miss!

We see the bird fly far over land and sea  
to warm pastures;  
How then should love ever  
deceive itself in its path?  
So trot bravely through the night!  
Although the dark tracks may fade,  
the bright eye of yearning still watches,  
and sweet foreboding guides me safely.



## ROSEMARIE VAN DER HOOFT, mezzo-soprano

*"The role of Dido was well and expressively sung by mezzo-soprano Rosemarie van der Hoof. Dido's famous closing lament was extremely moving and poignant: She died gorgeously."*

~ with the American Bach Soloists, in Purcell's *Dido and Aeneas*

*"Mezzo Soprano Rosemarie van der Hoof met every nuance head on, with beauty of tone one of many components to savor from this warmly communicative Winnipeg singer."*

~with the Manitoba Chamber in James Rolfe's *Six Songs*

Mezzo-soprano Rosemarie van der Hoof holds a Masters of Early Music Performance from McGill University and has studied with early music specialist Julianne Baird and 20<sup>th</sup> century specialist Jane Manning. She is widely respected for her interpretations of Bach and Handel, performing this repertoire in England, the United States, and Canada. Rosemarie has performed in concert and oratorio with leading orchestras and early music organizations across Canada including Tafelmusik, Orchestre Symphonique de Montréal, Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra, Pacific Baroque Orchestra, Alberta Baroque Ensemble, Richard Eaton Singers and the Elora Festival, and in the United States with the New York Collegium, American Bach Soloists, Apollo's Fire, Boston Handel & Haydn Society, St. Paul Chamber Orchestra, and Seattle Baroque. She is featured with the Aradia Baroque Ensemble on the Naxos label recording of Purcell's music for *The Tempest*, as well as a music video excerpt from this CD for broadcast on BRAVO!.

Rosemarie's interpretation of repertoire from the 20<sup>th</sup> century has received widespread critical acclaim. She has been a frequent performer at the Winnipeg Symphony's New Music Festival, recently performing the world premiere of award-winning Canadian composer Kelly-Marie Murphy's *Sur les pas de la lune*. She regularly performs, premieres and commissions the work of Canada's foremost composers including R. Murray Shafer, Randolph Peters, James Rolfe and others. She has performed the works of international composers such as Gavin Bryars, Bright Sheng, and Sophia Gubaidulina, as well as the Canadian premiere of two works by Peter Sculthorpe for CBC Toronto's Encounters Series and Soundstreams Canada. Rosemarie's operatic work reflects her baroque and 20<sup>th</sup> century specialties including Purcell's *Dido and Aeneas* with the American Bach Soloists, Handel's *Ariodante* with the Boston Handel & Haydn Society, and *Tamerlano* at the Aldeburgh Festival in England, and the Manitoba Opera premiere of Randolph Peters' opera *Nosferatu*.

Rosemarie has been featured on CBC National broadcasts of *Two New Hours* and *Arts Encounters* and is heard frequently in concert on CBC national and regional programs. Season performance highlights include her debuts with the New York Collegium and conductor Andrew Parrott in "*J.S. Bach's Lost Memorial to Prince Leopold*", and with the Manitoba Chamber Orchestra under Roy Goodman in Bach's *Cantata #54* and Rolfe's *Six Songs*, a return to Cleveland's Apollo's Fire for performances of Bach's *Christmas Oratorio*, as well as concert appearances in Winnipeg, Calgary and Edmonton, the latter with the renowned Alberta Baroque Ensemble in Bach's *Cantata #54* and Vivaldi's *Stabat Mater*. Highlights for the coming season include a return to New York for Bach's *St. Matthew Passion* with the New York Collegium and a special gala performance of Beethoven's Symphony #9 with the Winnipeg Symphony Orchestra.



## **PAUL GRINDLAY**

British-born bass-baritone Paul Grindlay has appeared with the Vienna Chamber Opera, the Portland Baroque Orchestra, the Carmel Bach Festival, American Bach Soloists, Toronto Consort, the Studio de Musique Ancienne de Montréal, the Vancouver Chamber Choir, Bach Choir and Cantata Singers, the Ottawa Choral Society, Pro Coro Canada, the Alberta Baroque Ensemble, Calgary Opera, the Richard Eaton Singers, the Alberta Baroque Ensemble, Calgary Festival Chorus, Pacific Opera Victoria and Opera Mississauga. He has recorded CDs of music by Buxtehude, Charpentier and Purcell for NAXOS Records with the Aradia Baroque Ensemble and has just completed sessions of an all-Kapsberger recording for Toccata Classics. Last season's engagements included the Duke in Gounod's *Romeo et Juliet* for Calgary Opera, an all-Schubert recital with The Mountainview Connection, and *The Creation* for Kingston Symphony Orchestra's 50<sup>th</sup> Anniversary. He appeared earlier this season with the Calgary Philharmonic Orchestra in their outdoor "Mozart on the Mountain" concert, before an audience of 7,500, and also in Bach's *Magnificat* and *Coffee Cantata*. This season he will sing *Messiah* with the Victoria Symphony Orchestra, and the Mozart *Requiem* for Pro Coro Canada. He is also the Artistic Director of the Calgary Boys Choir.

## **COLIN RYAN**

Colin Ryan graduated from McGill University in Montreal and continued his studies in the United States and in Europe. He is currently the Principal Cellist of the Edmonton Symphony Orchestra. He has also performed with the Orford String Quartet, the Pacific Baroque Orchestra in Vancouver and the World Philharmonic Orchestra. He has appeared as soloist with the Edmonton Symphony, the Alberta Baroque Ensemble, and other chamber orchestras in Edmonton. Colin was invited to join the National Arts Centre Orchestra for a summer season as Guest Principal Cellist. He also plays baroque cello and viola da gamba.

## **JEREMY SPURGEON**

British-born Jeremy Spurgeon won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosité. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada and Europe.



## Upcoming Events

### November

21 Sunday, 10:00 am

Voice Masterclass

Visiting Artists

**Rosemarie van der Hoof**

**Paul Grindlay**

Free admission

21 Sunday, 8:00 pm

Visiting Artists Recital

**Mary Johnson, violin**

**Colin Ryan, cello**

**Michael Massey, piano**

*Béla Bartók First Rhapsody (Folk Dances);*

*Sergei Prokofieff Sonata in D-Major, Op*

*94a; Felix Mendelssohn Trio in D Minor,*

*Op 49*

Admission: \$15/student/senior, \$20/adult

21 Sunday, 8:00 pm

New Music Series

Visiting Artist **François Houle, clarinet and electronics**

Featuring François Houle *Aeriali X*

Joél-François Durand *Thiodhlac*

François Houle *Aeriali I*

Paul Dolden *In a bed, where the moon*

*was sweating, Resonance #1*

Laurie Radford *deflector*

François Houle *Illicit*

John Oliver *Dust*

Studio 27, Fine Arts Building

Admission: \$20/adult, \$15/student/senior

22 Monday

New Music Series

Visiting Artist **François Houle**

12:00 - 2:00 pm      improvisation  
                                 masterclass

2:00 - 3:00 pm      presentation

Free admission

Studio 27, Fine Arts Building

For information, please call 492-0585

24 Wednesday, 8:00 pm

**University Symphony Orchestra**

**Tanya Prochazka, conductor**

*Concerto Competition FINALS*

Admission: \$10/student/senior, \$15/adult

26 Friday, 4:00-6:00 pm

Piano Masterclass

Visiting Artist **Jaromír Klepac**

Free admission

For more information, please call

492-8109 or 492-0601

26 Friday, 5:00-7:00 pm

Strings Masterclasses

Visiting Artists

**Kapralova Quartet**

**Cello** - Studio 27, Fine Arts Building

**Violin** - 1-23 Fine Arts Building

General Admission: \$15/class

For more information, please call

492-8112 or 492-0601

26 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, conductor**

with **Roger Admiral, piano**

**Tanya Prochazka, cello**

**Kevin Dill, organ**

*Bach Singet dem Herrn*

*Fauré Cantique de Jean Racine*

*Goodall In Memoriam Anne Frank* and

music by Dove, Mendelssohn

and Schütz

All Saints' Anglican Cathedral

Admission: \$10/student/senior, \$15/adult

**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Studio  
27

**NEW MUSIC SERIES**

**Visiting Artist**

**François Houle, clarinet and electronics**

**Sunday, November 21, 2004 at 8:00 pm**

**Fine Arts Building 2-7**

**Program**



DEPARTMENT OF  
**MUSIC**







## Program

<i>Aeriali X</i>	François Houle
<i>Thiodhlac</i>	Joél-François Durand
<i>Aeriali I</i>	François Houle
<i>In a bed, where the moon was sweating, Resonance #1</i>	Paul Dolden
<i>deflector</i>	Laurie Radford
<i>Illicit</i>	François Houle
<i>Dust</i>	John Oliver

## Program Notes

Over the last decade François Houle has been active in several musical spheres, including musique actuelle, new music, and more recently chamber music and world music. A founding member of Standing Wave, Safa, and the Turning Point Ensemble, François has also collaborated on several projects with some of today's leading international performers, improvisers and composers. He is a graduate of McGill University and the Yale School of Music. He won the National Debut competition in Montreal and has received several awards and scholarships, including Yale's Benny Goodman memorial scholarship. He has appeared on major Festivals across Canada, Europe, and the United States and has released several recordings of his own music on Canadian labels such as Spool, Songlines, Red Toucan, as well as Germany's between-the-lines label. In 2001 he was listed by Downbeat magazine as "Talent Deserving Wider Recognition". He has toured extensively. A West Coast Music Awards and Juno Awards nominee, François's latest CD, with French pianist Benoît Delbecq, was awarded "Best Jazz Album of 2002" by France's Jazzman magazine.

As a producer he has created soundtracks for Radio-Canada documentaries and radio dramas, incidental music for theatre, and music for dance (Kokoro Dance, Frozen Eye Dance). He has produced over a dozen recordings which have received high praise from the international press.

His clarinet playing transcends the stylistic borders associated with his instrument. Inspired by musical innovators such as Steve Lacy, John Carter and Evan Parker, he has developed a unique improvisational language on his instrument. Houle's playing is virtuosic, rich with sonic embellishment and technical extensions: circularly breathed



harmonics, slap-tonguing, burrs, key-clicks, multiphonics, an assortment of breath effects and mouthpiece effects. His work encompasses electroacoustic, classical, contemporary, improvised, world, and jazz-inflected music. He is a musician who consistently masters each musical genre he approaches, adeptly imbuing it with a conspicuous creativity and originality.

He has actively expanded the clarinet's contemporary repertoire by commissioning several solo and chamber works from today's leading Canadian and International composers. Collaborations include projects with composers Paul Dolden, John Burke, Giorgio Magnanensi, William O. Smith, and John Oliver. A founding member of Standing Wave, he is also a member of the Vancouver New Music Ensemble, and the Turning Point Ensemble, with which he has premiered well over a hundred new works.

As an improviser Mr. Houle has performed with Marilyn Crispell, Myra Melford, Ab Baars, Marc Dresser, Georg Gräwe, Joëlle Léandre, Evan Parker, Dave Douglas, Benoît Delbecq, and Michael Moore, among others. Performance highlights include several Canadian and European tours, the Festival de Musique Actuelle de Victoriaville, New Music Across America, Time Flies, ISEA, ISCM, Les Trois Jours de la Grande Musique (Groningen, Netherlands), and Seattle's World Jazz Festival. In the classical world he has performed with Trio Fibonacci, the Vetta chamber music series, harpist Rita Costanzi's sextet, and with the Festival Vancouver Chamber Players (Brahms and Mozart Quintets, Schubert Octet, among others)

He studied composition with Martin Bresnick and William O. Smith. His works have been performed by Upstream Orchestra, the Standing Wave Ensemble, the Atlantic Jazz Festival's Root Orchestra, Frozen Eye Dance, The NOW Orchestra, Garbo's Hat, as well as his own critically acclaimed groups *François Houle Cryptology* and *The François Houle Trio*. His compositions have been recorded for broadcast by CBC-Radio, Radio-Bremen, WDR-Köln, NPS (Netherlands), and the BBC.

"...François Houle performs in this spirit: with the overtone doublings of (Evan) Parker and the paradoxically compact sense of extended form and freedom evident in the late, great John Carter's clarinet works."

-Andy Bartlett, *Earshot Jazz, Seattle*

"...nothing short of world-class..."

-Michael Point, *Austin-American Statesman*

"This renegade classical virtuoso has, in not much more than five years, established himself as one of Canada's leading improvising musicians, with a following that extends beyond our borders and into the upper echelon of the world's creative players."

-Alexander Varty, *The Georgia Straight, Vancouver*

"François Houle's music hovers unselfconsciously above categories and styles."

-Art Langes, *Musicworks 60*

"First rate performance..."

-Ben Ratcliff, *New York Times*



## ***Aeriali***

*Aeriali* is a suite of solo clarinet improvisations that utilizes several distinct extended techniques that I have acquired, developed, and perfected over the last decade. These techniques overlap, collapse, clash and permute into an intricate sonic web, pushing the performer to the brink of chaos.

Stylistically, I have attempted in my improvisational approach to achieve a fine balance between the physicality required in the execution of these techniques and their resulting emotional value. Thus creating an environment where the extreme conditions faced by the performer lead towards the transcendental, out-of-body experience that is much talked about by practitioners of Jazz and experimental music.

My fascination (obsession, really) with the sense of urgency and the sheer physicality that emerges from the execution of these ideas has led me to think of my instrument as a transmitter, akin to television aerials, hence the title. The notion of the performer as a medium (guru, shaman), a concept present in the music of many cultures, is somehow omnipresent here. The ritualistic quality in this music is not accidental, as most of the inspiration for my musical vocabulary on the clarinet is drawn from an eclectic range of sources, such as Solomon Island bamboo flutes, Sardinian Launeddas, Tuvan throat singing, and free jazz (Evan Parker, John Carter, among others).

## ***In a bed, where the moon was sweating, Resonance #1***

Part of the Resonance Cycle plays with the notion of intimacy in music. Like all my music, the tape portion is recorded with close-miking techniques which is intended to produce a fateful intimacy with the sound sources. In this case, the soloist is often surrounded by their own sound creating a dissolving of the singular with 'the other,' which is in fact the performer reflected back in a narcissistic fashion.

Beyond these elements, the Resonance Cycle also uses voice, which is perhaps the most intimate and seductive sound of all because it represents the body covered with appearances, illusions, traps, animal parodies and sacrificial simulations. However, as in all my music, these elements are multi-tracked to create a situation of excess and perhaps to leave us sweating in our bed of memories.

As for the philosophic and aesthetic intentions of the hand percussion parts, it is well known to any consumer of media music that in order to be considered artistic you have to have an African percussionist. Like the other elements in my music, the African percussionist turns into a dense tribe of sounds, implying some form of primitive seduction or perhaps a post-modern revenge.

*In a Bed Where the Moon was Sweating, Resonance #1* was recorded and produced in the composer's private studio. The live clarinet part was recorded by François Houle in December 1993. It was commissioned by François Houle with assistance from the Canada Council for the Arts. The work was premiered by François Houle on November 7th, 1993 at a Vancouver New Music Society concert. This work was reprocessed, remixed and remastered in the composer's studio in 2001-02.

Paul Dolden begins his career at age 16 as a professional electric guitarist, violinist and cellist. Excited by the possibilities offered by recording technologies, Paul Dolden turns to contemporary modes of production and dissemination in the creation of his music. At age 29, he wins the first of a string of European awards that establish him as a composer.



Now the winner of over twenty international awards, Paul Dolden's music is performed in Europe and North America to wildly enthusiastic audiences.

In a career spanning over twenty-five years, Paul Dolden has perfected his unique approach to audio technology, using it as a platform from which to launch or capture otherwise impossible musical performances. In this way, he makes his computer behave like a new, virtual orchestra and manipulates it with as much sensitivity as he would a traditional one. His compositions are characterized by a maximalist aesthetic in which hundreds of digitally recorded instrumental and vocal performances are combined in multiple layers.

Paul Dolden's music has been described as the "missing link" between jazz and rock and the highbrow concert tradition. Critics have called it "music for the information age, enlisting noise, complexity and beauty in its quest for excess," and characterized it as "apocalyptic hyper-modernism."

The early works employ a unified approach to timbral and harmonic variation. Under the influence of post-modernism, Paul Dolden's concerns have shifted to include the juxtaposition and superimposition of disparate musical styles evident throughout the Resonance Cycle of works (1992-96). Always working to surpass himself, with the Twilight Cycle of recent years Paul Dolden boldly investigates the forbidden fruit of contemporary new music—melody and dance rhythms.

### *deflector*

A myriad of musics and styles engulf my ears on a daily basis. Composition is often an activity of response and conversation with the sonic world in which we reside. During the act of conception and writing, I often feel that I am deflecting the sound objects being thrust at me: sometimes defensively (rejection), more often inquisitively (adoption and transformation). In *deflector*, the clarinet is the principle reactive agent in this compositional act, to which is added a prerecorded layer of manipulated sound materials and a layer of "deflections" (transformations) of the live clarinet and prerecorded materials. In addition to a variety of basic digital signal processing transformations of the clarinet sound, granulation as well as audio capture and subsequent transformation of the live clarinet's material "deflect" the live clarinet and provide a self-generated counterpoint.

*deflector* is in many ways an homage to Luciano Berio who left us in 2003. Fragments of clarinet music by Mozart and Brahms join with that of Berio to "deflect" the current intentions of the live clarinet as well as to "reflect" upon the enduring contributions of these creators. *deflector* was written for clarinetist Jean-Guy Boisvert.

Canadian composer Laurie Radford creates music for diverse combinations of instruments and voices, acousmatic music, and performers in interaction with computer-controlled signal processing.

Radford studied music, composition, and music technology at Brandon University, The University of British Columbia, McGill University, The Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout North and South America, Europe and Asia.



He has received commissions and performances from a variety of ensembles and soloists including Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, Traquen'art, GroundSwell, Pro Coro Canada, Concerts M, Jean-François Guay, Laura Wilcox, Jean-Guy Boisvert, Ianza-Sheppard Duo, Trio Fibonacci, Duo Kovalis, the rESound Festival of Contemporary Music (Edmonton), the Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taiwan), Miami New Music Festival (Florida), Musica Viva (Portugal), Happening New Music Festival (Calgary), and the Winnipeg, Calgary, and Edmonton Symphony Orchestras. Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmiarz Serocki" (Warsaw, Poland), and the WSO New Music Festival Composers' Competition. Recordings of his music are available on *empreintes DIGITales*, McGill Records, PeP Recordings, Clef Records, and Fidelio Audiophile Recordings.

Laurie Radford has taught at Concordia University, Bishop's University, McGill University and the Domaine-Forget. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta. He is a member of the Canadian Electroacoustic Community (CEC), the Canadian League of Composers (CLC), the International Computer Music Association (ICMA), the Borealis Electroacoustic Music Society (BEAMS) and is an affiliate of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

### *Dust*

With *Dust*, I return to the idea of the sonic universe of my work *El Reposo del Fuego* for tape and synthesizer. This work ended with the phrase "El Tiempo es polvo" (time is dust). *Dust* therefore continues where *El Reposo del Fuego* ended and explores the concept of time as dust. The themes of *El Reposo del Fuego* were disaster, sadness and loss since I wrote the work at the time of an earthquake in Mexico. I began work on *Dust*, which explores the sensation of the compression of time during a catastrophe, one month before the September 11, 2001 attack in New York and finished it shortly after, asounded by this synchronicity.

John Oliver came to international attention during 1988/89 when he won six prizes for five compositions ranging from chamber to orchestral to electroacoustic music. Oliver has been commissioned by the Canadian Opera Company, National Arts Centre Orchestra, Vancouver Symphony, the Canadian Broadcasting Corporation, Vancouver New Music, La Société de musique contemporaine du Québec, Ensemble Pierrot, and the St. Lawrence Quartet, among others and his music has been heard internationally on radio and in concert.

Combining familiar musical materials and techniques with new inventions, Oliver aims for a visceral yet intelligent music that plays with the audience's perception of sound and culture.



## Upcoming Events

### November

22 Monday

New Music Series

12:00 - 2:00 pm    improvisation  
                                 masterclass

2:00 - 3:00 pm    presentation

Visiting Artist

**François Houle, clarinet**

Free admission

Studio 27, Fine Arts Building

For information, please call 492-0585

22 Monday, 8:00 pm

**Contempo**

Chamber Music Recital

Performers are students in Music X39

Free admission

24 Wednesday, 8:00 pm

**University Symphony Orchestra**

**Tanya Prochazka, conductor**

*Concerto Competition FINALS*

Admission: \$10/student/senior, \$15/adult

26 Friday, 4:00-6:00 pm

Piano Masterclass

Visiting Artist **Jaromir Klepac**

Free admission

For more information, please call

492-8109 or 492-0601

26 Friday, 5:00-7:00 pm

Strings Masterclasses

Visiting Artists

**Kapralova Quartet**

**Cello** - Studio 27, Fine Arts Building

**Violin** - 1-23 Fine Arts Building

General Admission: \$15/class

For more information, please call

492-8112 or 492-0601

26 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, conductor**

Bach *Singet dem Herrn*

Fauré *Cantique de Jean Racine*

Goodall *In Memoriam Anne Frank* and

music by Dove, Mendelssohn

and Schütz

All Saints' Anglican Cathedral

Admission: \$10/student/senior, \$15/adult

28 Sunday, 8:00 pm

**The University of Alberta Academy**

**Strings and Orchestral Winds**

**Tanya Prochazka, Conductor**

JS Bach *Brandenburg Concerto No 1 in*

*F Major BWV 1046*

Mozart *Serenade in E-Flat, K 375*

Schoenberg *Chamber Symphony*

*No 1, Op 9*

Admission: \$10/student/senior, \$15/adult



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



**Visiting Artists Recital**  
**Mary Johnson, violin**  
**Colin Ryan, cello**  
**Michael Massey, piano**

**Sunday, November 21, 2004 at 8:00 pm**



**Arts Building**  
**University of Alberta**

# Program



**Department of Music**  
**University of Alberta**



## Program

- |  |                   |
|--|-------------------|
| First Rhapsody (Folk Dances) (1928/1929) | Béla Bartók       |
| Prima Parte ("lassu")                    | (1881-1945)       |
| Seconda Parte ("friss")                  |                   |
| Sonata in D Major, Op. 94a (1944)        | Sergei Prokofieff |
| Moderato                                 | (1891-1953)       |
| Scherzo (Presto)                         |                   |
| Andante                                  |                   |
| Allegro con brio                         |                   |

## Intermission

- |                                    |                   |
|------------------------------------|-------------------|
| Trio in D Minor, Op.49 (1839/1840) | Felix Mendelssohn |
| Molto allegro ed agitato           | (1809-1847)       |
| Andante con moto tranquillo        |                   |
| Scherzo (Leggero e vivace)         |                   |
| Allegro assai appassionato         |                   |



**Mary Johnson**, a native Albertan, has been a member of the Edmonton Symphony Orchestra since 1962. A graduate of the University of Alberta and Indiana University, she holds a Bachelors degree in French Literature and a Masters degree in Music, in addition to associate degrees from the Toronto Conservatory and Mount Royal College. As well as being a well-known violin teacher, she has performed with the University of Alberta String Quartet and Edmonton Chamber Players, and has been featured on several television and radio programs as soloist and in chamber music groups. In 1987 she performed throughout South America with the Exalta Trio. Mary has two sons, John and James Cockell, and is married to ESO violinist, Tom Johnson.

**Colin Ryan** graduated from McGill University in Montreal and continued his studies in the United States and in Europe. He is currently the Principal Cellist of the Edmonton Symphony Orchestra. He has also performed with the Orford String Quartet, the Pacific Baroque Orchestra in Vancouver and the World Philharmonic Orchestra. He has appeared as soloist with the Edmonton Symphony, the Alberta Baroque Ensemble, and other chamber orchestras in Edmonton. Colin was invited to join the National Arts Centre Orchestra for a summer season as Guest Principal Cellist. He also plays baroque cello and viola da gamba.

**Michael Massey** has been music director and conductor of the EYO since 1977. He is a graduate of the University of Alberta and has studied at the Geneva Conservatory. Mr Massey is Pianist with the Edmonton Symphony Orchestra and is widely respected as a conductor, soloist, teacher and accompanist.



## Upcoming Events

### November

21 Sunday, 8:00 pm

#### **NEW MUSIC SERIES**

Visiting Artist

**François Houle**, clarinet and  
**electronics**

Featuring

François Houle *Aeriali X*

Joël-François Durand *Thiodhlac*

François Houle *Aeriali I*

Paul Dolden *In a bed, where the moon  
was sweating, Resonance #1*

Laurie Radford *deflector*

François Houle *Illicit*

John Oliver *Dust*

Studio 27, Fine Arts Building

Admission: \$20/adult, \$15/student/senior

22 Monday

#### **NEW MUSIC**

12:00 - 2:00 pm      improvisation  
                                 masterclass

2:00 - 3:00 pm      presentation

Visiting Artist

**François Houle**

Studio 27, Fine Arts Building

Free admission

For information, please call 492-0585

24 Wednesday, 8:00 pm

**University Symphony Orchestra**

**Tanya Prochazka**, conductor

*Concerto Competition FINALS*

Admission: \$10/student/senior, \$15/adult

26 Friday, 4:00-6:00 pm

Piano Masterclass

Visiting Artist **Jaromir Klepac**

Free admission

For more information, please call

492-8109 or 492-0601

26 Friday, 5:00-7:00 pm

Strings Masterclasses

Visiting Artists

**Kapralova Quartet**

**Cello** - Studio 27, Fine Arts Building

**Violin** -1-23 Fine Arts Building

General Admission: \$15/class

For more information, please call

492-8112 or 492-0601

26 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff**, conductor

with **Roger Admiral**, piano

**Tanya Prochazka**, cello

**Kevin Dill**, organ

*Bach Singet dem Herrn*

*Fauré Cantique de Jean Racine*

*Goodall In Memoriam Anne Frank* and

music by Dove, Mendelssohn

and Schütz

All Saints' Anglican Cathedral

Admission: \$10/student/senior, \$15/adult

28 Sunday, 8:00 pm

**The University of Alberta Academy**

**Strings and Orchestral Winds**

**Tanya Prochazka**, Conductor

*JS Bach Brandenburg Concerto No 1 in*

*F Major BWV 1046*

*Mozart Serenade in E-Flat, K 375*

*Schoenberg Chamber Symphony*

*No 1, Op 9*

Admission: \$10/student/senior, \$15/adult

**Please donate to Campus Food Bank**



**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



*A concert of  
20<sup>th</sup>  
century  
Violin &  
Cello duos*

---

featuring **Tanya Prochazka** on Cello  
and **Elizabeth McHan** on Violin

*Nov 21, 2004*



**Bohuslav Martinu (1890-1959)**

**Duo No. 2 (1958)**

I. Allegretto

II. Adagio

III. Poco allegro

**Zoltan Kodály (1882-1967)**

**Duo, Op. 7 (1914)**

I. Allegro serioso, non troppo

II. Adagio

III. Maestoso e largamente, ma non troppo lento

---

*Intermission*

**Heitor Villa-Lobos (1881-1959)**

**Deux Choros Bis (1928)**

I. Moderé

II. Lento

**Maurice Ravel (1875-1937)**

**Sonate pour violon et violoncelle (1920-1922)**

I. Allegro

II. Très vif

III. Lent

IV. Vif, avec entrain



# The Composers

## **Bohuslav Martinu (1890-1959)**

### **Duo No. 2 (1958)**

After spending twelve years in America, in 1953 Martinu traveled back to Europe and began one of his most prolific composition eras. The music that had struggled with and escaped him at the end of his sojourn across the ocean seemed to simply pour out of him once he stepped back on European soil. Born and raised in the Tower of the Church of St. James in Policka, on the border of East Bohemia and the Czech-Moravian Highlands, Martinu was unable to travel home in his last years, but he seemed to feel more comfortable at least in Europe.

The year 1958 found Martinu and his wife Charlotte the guests of Maja and Paul Sacher at their Schönenberg Estate in Pratteln, Switzerland. This idyllic and peaceful respite offered some relief to Martinu who suffered from painfully inflamed hands, which made writing almost impossible and illegible, as well as a case of stomach cancer that would not be diagnosed until November of that year. Despite both of these infirmities, the Duo, No. 2 was composed in 4 short days between June 28th and July 1st. It is dedicated to Mrs. Trauti Mohr, and was commissioned by her husband, Mr. Ernst Mohr, in honour of her fiftieth birthday.

The first movement, Allegretto, continually switches between duo interplay and sonorous chordal sections. The constant changes keep the intensity high, and the listener engaged. The Adagio second movement begins with the two instruments almost as one as they switch off between melody and harmony. Although the tempo never changes, the rhythmic pulse heightens and then falls again as the movement descends to its quiet end in an open octave. The third movement, Poco allegro, begins with a bariolage technique (a technique which utilizes an undulating motion between two strings) in the violin part over the cello's opening rhythmic ostinato which, due to its length of two and one half beats, continually falls in a different place. The intensity that this opening enlists is present throughout this final, exciting movement.

## **Zoltan Kodály (1882-1967)**

### **Duo, Op. 7 (1914)**

By 1914, when the Duo for Violin & Cello, Opus 7, was written, Zoltan Kodály had already collected more than 3,000 folk songs alongside Bartók, received his Doctorate, been awarded a teaching position at the Academy of Music in Budapest, spent time with the Joachim string quartet in Berlin, and discovered the music of Debussy while in France; enough to fill a lifetime, but he was just getting started. The three movement work, which begins with a first movement that follows a sonata-allegro form, very clearly has influences not only from folk-song idioms, but from the timbres and sound of the traditional instruments used in Hungarian folk songs. The rhapsodic way in which the two instruments play gives at times a sense of improvised music and the rubato that fills the second movement and parts of the third movement lends itself to this conclusion. In the words of his close friend:

*"Kodaly's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication- he strives for inner contemplation... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music- everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'être as yet." - Bartók*



## **Heitor Villa-Lobos (1881-1959)**

### **Deux Choros Bis (1928)**

The only composer of non-European birth on today's concert, Villa-Lobos was born in Rio de Janeiro, Brazil. He loved drama and embellishment as is obvious in stories he would tell, as well as in his music. In the 1920s Villa-Lobos began work on a series of Choros - a Brazilian musical form that had originated in Rio de Janeiro in the 1870s that is normally instrumental, with one or more soloists, involving virtuosity and often improvisation. Although Villa-Lobos transposed this form to classical instruments he kept tradition in the style of the pieces.

The Deux Choros Bis were composed in Paris during Villa-Lobos' inaugural voyage. They epitomize the virtuoso form even more than many of Villa-Lobos' other choros as, like their title suggests, they were meant as encores (bis in French). Although the shortest piece on the program, this "tour de force" packs a powerful Brazilian punch.

## **Maurice Ravel (1875-1937)**

### **Sonate pour violon et violoncelle (1920-1922)**

It was in 1920 that Maurice Ravel began work on his first piece started after the first world war. Ravel was still recovering from his war time experiences: the horrors that he and his truck 'Adelaide' had encountered in the 'Service Automobile' during the war, his Dysentery, and his Mother's death. It would be almost two years before Ravel would finish the composition. The piece, Sonate pour violon et violoncelle (1922), would become a giant in the violin and cello Duo repertoire. The cyclical nature of the opening motif, the haunting melodies, and the emotion that is impossible to ignore grabs at the listener, even if they have little or no interest in 20th century music. Ravel also makes use of timbres, tone colours, techniques, and tonal mixtures that constantly surprise and intrigue the listener.

The very first four notes of the first movement Allegro, mark the appearance of the motif to listen for throughout the piece. Ravel makes sure that it is memorable, repeating it for the first 28 measures without interruption, intertwining it with the first melody. His use of harmonics projects a sound that is airy, floating, and seemingly far away, slowly bringing the listener into the piece. The undulating accompaniments occurring throughout the first movement, juxtaposed with syncopations that mask the beat, give the appearance of a melody that eludes capture.

The second movement, Très vif, again begins with the motif, although slightly changed. The pizzicato timbre is completely different from the first movement, and the constant beat throughout is anything but masked. This scherzo drives through using mixtures of pizzicatos, harmonics, and chords to keep interest, as well as bi-tonality, the violin and cello's tonal keys sometimes separated by only a semi-tone, other times by as much as a tri-tone. After plowing with intensity through the entire movement it ends just as quickly with two pianissimo pizzicato chords.

The third movement, Lent, begins with solo cello, repeated by the violin eight measures later in low range. It begins as legato and languid as possible, but slowly speeds up as it also rises in pitch to a climax, and then very slowly winds back down to its roots, ending in an open fifth.

The final movement, Vif, avec entrain, is a sprint to the finish. Ravel again utilizes pizzicato, chords, and moments of undulating accompaniments, while he newly employing ricochet bowing techniques, added rubato, numerous trills, and sudden changes in both melody and dynamics. It is captivating to, and beyond, the final doubled quadruple-stopped pizzicato chords.



# About the Performers

## **Tanya Prochazka**

Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist Tanya Prochazka (nee Hunt) is a soloist, chambermusician, conductor, freelance player and teacher.



Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of *Ménage à Trio*, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Forsyth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.



Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberman, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.

**Elizabeth McHan** is currently finishing her Bachelor of Music in Viola and Violin Performance at the University of Alberta. She acts as a concertmaster for the University Symphony Orchestra and the Academy Strings Orchestra under Tanya Prochazka, and is first violinist of the Undergraduate Scholarship String Quartet. She has been a recipient of Beryl Barns Memorial Awards, Universiade '83 for excellence in Fine Arts, a Bessie Brooks Winspear Scholarship, and most recently the Arts Undergraduate Student Researcher Award, which provided the impetus for these concerts. She has been a first violinist for the Canadian Chamber Orchestra, and has also performed nationally and internationally with the National Youth Orchestra of Canada (2001) and the Academy Strings Orchestra (2002).

Her recent teachers have included: Aaron Au, Dr. Guillaume Tardif, Dr. Martin Riseley and Yoko Oike Wong in Edmonton and Zakhar Bron in Köln, Germany.





## Special Thanks To:

My Family  
Tanya Prochazka  
University of Alberta, Faculty of Arts  
University of Alberta, Department of Music  
Augustana University of Alberta  
Holy Trinity Anglican Church  
The Rev'd Eileen Conway, Rector  
The Rev'd Clarke French, Priest Associate  
John Brough  
Kathleen Conway  
Kate Hall  
The Lefse House, Camrose, Alberta  
Holy Trinity Concert Series Sponsors  
David and Suzanne Connell  
deVillars Jones Law Firm  
Don McMann and Elsa Rice  
Dwane and Darleen Kunitz  
Gryphic Creative Inc.  
Kunitz Shoes

*Thank You*

I would like to take this opportunity to thank everyone for coming. It means so much to me to have you all here. Please join us afterwards for the reception, as there's lots of yummy food, and I would love to get a chance to thank you all in person for your support! Thank you also for your donations today. In December Tanya and I are going to be recording this repertoire in order to make a CD, and a portion of your donations will go towards defraying those costs. Again, thank you all so much!



AUGUSTANA  
UNIVERSITY OF ALBERTA



DEPARTMENT OF  
MUSIC









## CONTEMPO

**Monday, November 22, 2004 at 8:00 pm**

Pitch Black for Saxophone Quartet and GhettoBlaster (1998)

Jacob ter Veldhuis  
(b. 1951)

**University of Alberta Saxophone Quartet**  
**Po Yuan Ku, soprano saxophone**  
**Alfredo Mendoza, alto saxophone**  
**Cassandra Anvik, tenor saxophone**  
**Kimberley Cochrane, baritone saxophone**

Auser (1975)

Bruno Bartolozzi  
(1911-1980)

**Alyssa Miller, oboe**  
**Trevor Sanders, guitar**

Sonata (1994)

Edison Denisov  
(1929-1996)

II. Tranquillo

**Cassandra Anvik, alto saxophone**  
**Anthony Bacon, violoncello**

From Splinters, Op. 6/d (1979)

György Kurtág  
(b. 1926)

- I. Molto Agitato
- II. Sostenuto
- IV. Mesto -In Memoriam Stefan Romascanu

From Acht Klavierstücke, Op. 3 (1965)

György Kurtág

- I. Insorabile
- III. Sostenuto
- IV. Scorrevole
- VI. Grave
- VII. Adagio
- VIII. Vivo

**Montano Cabezas, piano**

Three Old Inscriptions, Op. 25 (1992)

György Kurtág

- I. Flower
- II. Transylvanian Szekely Mangle
- III. On a Cross in the Cemetery at Mecseknádasd

**Erika Vogel, soprano**  
**Montano Cabezas, piano**

Nacht Klänge (1994)

Toshio Hosokawa  
(b. 1955)

**Roger Admiral, piano**

Group Improvisations

Contempo is part of chamber music studies at the University of Alberta Department of Music.











## University Symphony Orchestra / Alberta Baroque Ensemble ***Final Competition***

**Wednesday, November 24, 2004 at 8:00 pm**

*Jury members* Tom Johnson, Fordyce Pier, Leonard Ratzlaff

### **Program**

**Anthony John Bacon, cello**

(Bachelor of Music, 2nd year)  
(USO Competition)

Cello Concerto No. 1 in E-Flat Major (1959)

Dmitri Shostakovich (1906-1975)

1. Allegretto

2. Moderato

Roger Admiral, piano

**Po-Yuan Ku, saxophone**

(Doctor of Music)  
(USO competition)

Concerto for Alto Saxophone and Orchestra (1949)

Henri Tomasi (1901-1971)

1. Andante et Allegro

2. Final-Giration

Roger Admiral, piano

**Alyssa Miller, Oboe**

(Bachelor of Music, 4th year)  
(ABE competition)

Concerto in D Minor, Op. 9, No. 2 (1722)

Tomaso Albinoni (1671-1751)

1. Allegro e non Presto

2. Adagio

Roger Admiral, piano

**Leanne Dammann, viola**

(Bachelor of Music, 2nd year)  
(USO competition)

Der Schwanendreher (1935)

Paul Hindemith (1895-1963)

1. Zwischen Berg und tiefem Tafel

Eleni Pappa, piano

**Erika Vogel, soprano**

(Bachelor of Music, 3rd year)  
(ABE competition)

Crudel Tiranno Amor

Georg Friedrich Händel (1685-1759)

1. Crudel tiranno amor

2. Senza te, dolce spene (recit)

3. O dolce mia speranza

Montano Cabezas, piano

**Trevor Sanders, guitar**

(Master of Music)  
(USO competition)

Concierto de Aranjuez (1939)

Joaquin Rodrigo (1901-1999)

1. Allegro con Spirito

2. Adagio

Roger Admiral, piano

**Yoon Park, organ**

(Master of Music)  
(ABE competition)

Organ Concerto in B-Flat, Op. 4, No. 6 (1736)

Georg Friedrich Händel (1685-1759)

1. Andante Allegro

2. Larghetto

3. Allegro Moderato

Marnie Giesbrecht, harpsichord











# Madrigal Singers

**Leonard Ratzlaff, conductor**  
**Kathleen Skinner, assistant conductor**  
**Roger Admiral, piano**  
**Tanya Prochazka, cello**  
**Kevin Dill, organ**  
**Edward Wiebe, guest conductor**

**Friday, November 26, 2004 at 8:00 pm**

**All Saints' Anglican Cathedral**



## Program

Richte mich, Gott , Op. 78, No. 2 (1844) Felix Mendelssohn  
(1809-1847)

From *Geistliche Chormusik*, Op. 11, No. 12 (1648) Heinrich Schütz  
Also hat Gott die Welt geliebt (1585-1672)

From *Geistliche Chormusik*, Op. 11, No. 20 (1648)  
Das ist je gewisslich wahr

Cello Suite No 3 in C Major,  
BWV 1009 (c. 1730) JS Bach  
(1685-1750)  
Prelude  
Allemande  
Courante  
Sarabande  
Bourée I  
Bourée II  
Gigue

**Tanya Prochazka, cello**

Singet dem Herrn, BWV 225 (1726-7) JS Bach  
(1685-1750)

**Solo Quartet Gillian Brinston-Kurschat, soprano**  
**Leanne Dammann, alto**  
**Caleb Nelson, tenor**  
**Jonathan Ayers, bass**

**Continuo Tanya Prochazka, cello**  
**Kevin Dill, organ**

## Intermission

In Memoriam Anne Frank (1999) Howard Goodall  
(b. 1958)

**Soprano Semi-Chorus Valerie Andriowski, Dawn Bailey**  
**Gillian Brinston-Kurschat**  
**Constance McLaws**  
**Kathleen Skinner**  
**Kym White**

**Roger Admiral, piano**



Cantique de Jean Racine, Op. 11 (1865)

Gabriel Fauré  
(1845-1924)

**Edward Wiebe, guest conductor**  
**Kevin Dill, organ**

Come lovely and soothing death (2000)

James Rolfe  
(b. 1961)

Peace (2001)

Allan Bevan  
(b. 1951)

Three selections from "The Passing of the Year" (2000) Jonathan Dove

3. Answer July

(b. 1959)

5. Ah, Sun-flower!

7. Ring out, wild bells

**Roger Admiral, piano**



## Texts and Translations

### **Richte mich, Gott/Judge me, God**

Judge me, O God, and defend my cause against an ungodly people; from those who are deceitful and unjust deliver me! For you are the God in whom I take refuge; why have you cast me off? Why must I walk about mournfully because of the oppression of the enemy?

O send out your light and your truth; let them lead me; let them bring me to your holy hill and to your dwelling.

Then I will go to the altar of God, to God my exceeding joy; and I will praise you with the harp, O God, my God.

Why are you cast down, O my soul, and why are you disquieted within me? Hope in God; for I shall again praise him, my help and my God.

- Psalm 43

### **Also hat Gott die Welt geliebt/For God so loved the world**

For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

- John 3:16

### **Das ist je gewisslich wahr/The saying is sure and worthy**

The saying is sure and worthy of full acceptance, that Christ Jesus came into the world to save sinners--of whom I am the foremost.

But for that very reason I received mercy, so that in me, as the foremost, Jesus Christ might display the utmost patience, making me an example to those who would come to believe in him for eternal life.

To the King of the ages, immortal, invisible, the only God, be honor and glory forever and ever. Amen.

- I Timothy 1:15-17

### **Singet dem Herrn (Motet I)/Sing to the Lord**

Sing to the Lord a new song, his praise in the assembly of the faithful.

Let Israel be glad in its Maker; let the children of Zion rejoice in their King.

Let them praise his name with dancing, making melody to him with tambourine and lyre.

### **CHORALE (Choir 1):**

As a father is merciful to his young infants, so is the Lord to us all, as long as we fear Him purely like a child.

He knows our frailty, knows we are just dust, like the grass and flower and leaf under the rake.

The wind just blows over it and it is gone.

Thus man passes away, his end is near.

### **ARIA (Choir 2):**

God, continue to care for us, for without You all our affairs come to nothing.

Be our shield and light, and if our hope does not deceive us, You shall continue to be so.

Happy is he who firmly and solidly puts his trust in You and your bounty.

Praise him for his mighty deeds; praise him according to his surpassing greatness! Praise him with trumpet sound; praise him with lute and harp!

Praise him with tambourine and dance; praise him with strings and pipe! Praise him with clanging cymbals; praise him with loud clashing cymbals! Let everything that breathes praise the Lord! Praise the Lord!

- Psalm 149:1-3, Psalm 150:2-6



### **In Memoriam Anne Frank**

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the  
hand,  
Nor I half turn to go yet turning stay.  
Remember me when no more day by day  
You tell me of our future that you plann'd:  
Only remember me; you understand  
It will be late to counsel then or pray.  
Yet if you should forget me for a while  
And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be  
sad.

- Christina Rossetti

When the bright lamp is carried in,  
The sunless hours again begin;  
O'er all without, in field and lane,  
The haunted night returns again.  
Now we behold the embers flee  
About the firelit hearth; and see  
Our faces painted as we pass,  
Like pictures, on the window glass.  
Must we to bed indeed? Well then,  
Let us arise and go like men,  
And face with an undaunted tread  
The long black passage up to bed.  
Farewell, O brother, sister, sire!  
O pleasant party round the fire!  
The songs you sing, the tales you tell,  
Till far to-morrow, fare you well!

- Robert Louis Stevenson

Stone walls do not a prison make,  
Nor iron bars a cage;  
Minds innocent and quiet take  
That for an hermitage;  
If I have freedom in my love,  
And in my soule am free,  
Angels alone that sore above  
Enjoy such liberty.

- Richard Lovelace

### **Canticle of Jean Racine**

O Word of the Almighty, our sole hope  
And the shining light of earth and sky,  
We break the silence.  
O Savior Divine; look upon us,  
Spread over us the fire of your powerful  
grace.  
May all hell flee at the sound of your  
voice.  
Lift away the sleepiness of a languid soul  
Which leads it to forget your laws.  
O Christ, be favorable to this faithful  
people,  
Which is now gathered to bless you.  
Accept the songs they offer to your  
immortal glory.  
May they return your gifts a hundred-fold.

- Jean Racine

### **Come lovely and soothing death**

Come lovely and soothing death,  
Undulate round the world, serenely  
arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later delicate death.

Prais'd be the fathomless universe  
For life and joy, and for objects and  
knowledge curious,  
And for love, sweet love - but praise!  
praise! praise!  
For the sure-enwinding arms of cool-  
enfolding death.

Over the tree-tops I float thee a song,  
Over the rising and sinking waves, over  
the myriad fields and the prairies wide,  
Over the dense-pack'd cities all and the  
teeming wharves and ways.  
I float this carol with joy, with joy to thee  
O death.

- Walt Whitman



### Peace (2001)

My soul, there is a country,  
Afar beyond the stars,  
Where stands a wingèd sentry,  
All skillful in the wars.

There, above noise and danger,  
Sweet Peace sits crowned with smiles,  
And One born in a manger  
Commands the beauteous files.

He is thy gracious Friend  
And (O my soul, awake!)  
Did in pure love descend,  
To die here for thy sake.

If thou canst get but thither,  
There grows the flower of peace,  
The rose that cannot wither,  
Thy fortress, and thy ease.

Leave, then, thy foolish ranges;  
For none can thee secure  
But One, Who never changes,  
Thy God, thy Life, thy Cure.

- Henry Vaughan

### Three selections from "The Passing of the Year" (2000)

3. Answer July  
Answer July --  
Where is the Bee --  
Where is the Blush --  
Where is the Hay?

Ah, said July --  
Where is the Seed --  
Where is the Bud --  
Where is the May --  
Answer Thee -- Me --

Nay -- said the May --  
Show me the Snow --  
Show me the Bells --  
Show me the Jay!

Quibbled the Jay --  
Where be the Maize --  
Where be the Haze --  
Where be the Bur?  
Here -- said the Year --

- Emily Dickinson

### 5. Ah, Sun-flower!

Ah! sunflower, weary of time,  
Who countest the steps of the sun,  
Seeking after that sweet golden clime  
Where the traveller's journey is done;

Where the youth pined away with desire,  
And the pale virgin shrouded in snow,  
Arise from their graves and aspire;  
Where my sunflower wishes to go.

- William Blake

### 7. Ring out, wild bells

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light;  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more,  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out the want, the care, the sin,  
The faithless coldness of the time;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out old shapes of foul disease,  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

- Alfred Lord Tennyson



**University of Alberta Madrigal Singers, 2004-2005**

**Leonard Ratzlaff, conductor**

**Kathleen Skinner, assistant conductor**

**Soprano**

Suzanne Abele  
Valerie Andriowski  
Dawn Bailey  
Gillian Brinston-Kurschat  
Leanne Dammann  
Kimberley Denis  
Jill Hoogewoonink  
Constance McLaws  
Kripa Nageshwar  
Kathleen Skinner  
Erika Vogel  
Kym White

**Alto**

Liana Bob  
Christine Browne-Munz  
Gabrielle Donnelly  
Amy Gartner  
Kristel Harder  
Erin Hooper  
Janice Marple  
Elizabeth McHan  
Ugo Nzekwu  
Evelyn Pfeifer  
Shannon Robertson  
Toscha Turner

**Tenor**

Jamie Burns  
Wei Hsi Hu  
Ryan Herbold  
Nathan Letourneau  
Jeremy Maitland  
Caleb Nelson  
Ian Trace  
Jordan Van Biert

**Bass**

Jonathan Ayers  
Montano Cabezas  
Rob Clark  
Rob Curtis  
Dan Davis  
Alex Eddington  
Luke Ertman  
Jonathan Kilgannon  
Damon MacLeod  
Adam Sweet  
Mark Tolley  
Anthony Wynne



## Upcoming Events

### November

28 Sunday, 8:00 pm

**The University of Alberta Academy**

**Strings and Orchestral Winds**

**Tanya Prochazka, Conductor**

*JS Bach Brandenburg Concerto No 1 in F Major BWV 1046*

*Mozart Serenade in E-Flat, K 375*

*Schoenberg Chamber Symphony*

*No 1, Op 9*

Admission: \$10/student/senior, \$15/adult

29 Monday, 7:30 pm

*A Festival of Nine Lessons and Carols*

**The University of Alberta Mixed**

**Chorus and the Faculty of Education**

**Handbell Ringers with Organists**

**Robert de Free, Conductor**

Winspear Centre for Music

For admission and more information,  
please call 428-1414

### December

2 Thursday, 3:30-5:00 pm

Piano Masterclass

with Visiting Artist **Michael Massey**

Studio 27, Fine Arts Building

Free admission

For more information, please call  
492-8109 or 492-0601

3 Friday, 8:00 pm

**The University of Alberta**

**Concert Choir**

**John Brough, Conductor**

"Endris Night"

Featuring works by Josquin des Prez,

Jan Pieterszoon Sweelinck,

Morten Lauridsen, John Rutter

Henryk Mikolaj Górecki

Admission: \$10/student/senior, \$15/adult

4 Saturday, 2:00 pm

**Happnin' The U of A Jazz Choir**

**Liana Bob, Director**

with guest **Daniel Schnee**, saxophone

and the **Grant MacEwan College**

**Wednesday Big Band**

**(Outreach Program)**

**Al Chapman, Director**

Transcriptions of Henderson, McFerrin,

Lambert, Hendricks, and Ross

Original arrangements by Rejean Marois,

Dave Pierce, Peter Chatman, Quincy

Jones/Benny Golson, Sammy Nestico,

Johnny Mercer, and Rogers

Admission: \$10/student/senior, \$15/adult

5 Sunday, 3:00 pm

**The University of Alberta**

**Concert Band**

**Wendy J Grasdahl, Conductor**

*Chance Incantation & Dance*

*Rhoads Tres Danzas de Mexico*

*Jager Third Suite*

*Frescobaldi Toccata*

*Fillmore The Klaxon*

and much more

Admission: \$10/student/senior, \$15/adult

6 Monday, 12:00 noon

**Music at Noon, Convocation Hall**

**Student Recital Series**

Featuring students from the

Department of Music

Free admission

**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







Department of Music  
University of Alberta

# Academy Strings

With Orchestral Winds  
Tanya Prochazka, Conductor

Sunday, November 28, 2004  
at 8:00 pm



Arts Building  
University of Alberta





## Program

Brandenburg Concerto No. 1 in F Major (1721)    Johann Sebastian Bach  
I. (here no tempo marking)    (1685-1750)

II. Adagio

III. Allegro

IV. Menuetto-Trio-Polacca-Trio

**Oboe I**            Alyssa Miller

**Oboe II**            Damon Davies

**Oboe III**          Sherri Roy

**Bassoon**          Ondrej Golias

**Horn I**            James Robertson

**Horn II**           Olwyn Supeene

**Violino Piccolo**   Maria Barton

**Violin I**           Quinn Grundy, Melissa Hemsworth,  
Corinne Ludwig, Elizabeth McHan

**Violin II**          Charles Turanich-Noyen,

Aaron Hryciw, Ken Heise

**Viola**            Jeanette Comeau, Charlene VandenBorn

**Cello**            Tanya Prochazka, Caitlin Smith

**Double Bass**    John Taylor

**Harpsichord**    Kevin Dill

Serenade in E-Flat Major, No. 11 (1781)    Wolfgang Amadeus Mozart  
I. Allegro Maestoso    (1756-1791)

II. Menuetto

III. Adagio

IV. Menuetto

V. Allegro

**Oboe I**            Sherri Roy

**Oboe II**            Damon Davies

**Clarinet I**        Michelle Davies

**Clarinet II**       Eric Yeh

**Bassoon I**        Ondrej Golias

**Bassoon II**       Lisa Hryciw

**Horn I**            Brenda Vanneste

**Horn II**           Jenny Reimer

## Intermission



Chamber Symphony No. 1 (1906)

Arnold Schoenberg  
(1874-1951)

<b>Flute/Piccolo</b>	Aura Giles
<b>Oboe</b>	Alyssa Miller
<b>Cor Anglais</b>	Sherri Roy
<b>Clarinet in D</b>	Michelle Davies
<b>Clarinet in A</b>	Eric Yeh
<b>Bass Clarinet</b>	Lindsey Cohen
<b>Bassoon</b>	Matthew Howatt
<b>Contra Bassoon</b>	Ondrej Golias
<b>Horn I</b>	James Robertson
<b>Horn II</b>	Olwyn Supeene
<b>Violin I</b>	Elizabeth McHan
<b>Violin II</b>	Ryan Herbold
<b>Viola</b>	Leanne Dammann
<b>Cello</b>	Anthony Bacon
<b>Double Bass</b>	Toscha Turner



## Upcoming Events

### November

29 Monday, 7:30 pm

*A Festival of Nine Lessons and Carols*

**The University of Alberta Mixed Chorus and the Faculty of Education**

**Handbell Ringers with Organists**

**Robert de Free, Conductor**

Winspear Centre for Music

For admission and more information,  
please call 428-1414

### December

2 Thursday, 3:30-5:00 pm

Piano Masterclass

with Visiting Artist **Michael Massey**

Studio 27, Fine Arts Building

Arts Building, University of Alberta

Free admission

For more information, please call

492-8109 or 492-0601

3 Friday, 8:00 pm

**The University of Alberta**

**Concert Choir**

**John Brough, Conductor**

"Endris Night"

Featuring works by Josquin des Prez,

Jan Pieterszoon Sweelinck,

Morten Lauridsen, John Rutter

Henryk Mikolaj Górecki

Admission: \$10/student/senior, \$15/adult

4 Saturday, 2:00 pm

**Happnin' The U of A Jazz Choir**

**Liana Bob, Director**

with guest **Daniel Schnee**, saxophone

and the **Grant MacEwan College**

**Wednesday Big Band**

**(Outreach Program)**

**Al Chapman, Director**

Transcriptions of Henderson, McFerrin,

Lambert, Hendricks, and Ross

Original arrangements by Rejean Marois,

Dave Pierce, Peter Chatman, Quincy

Jones/Benny Golson, Sammy Nestico,

Johnny Mercer, and Rogers

Admission: \$10/student/senior, \$15/adult

5 Sunday, 3:00 pm

**The University of Alberta**

**Concert Band**

**Wendy J Grasdahl, Conductor**

*Chance Incantation & Dance*

*Rhoads Tres Danzas de Mexico*

*Jager Third Suite*

*Frescobaldi Toccata*

*Fillmore The Klaxon*

and much more

Admission: \$10/student/senior, \$15/adult

6 Monday, 12:00 noon

**Music at Noon, Convocation Hall**

**Student Recital Series**

Featuring students from the

Department of Music

Free admission

**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon**

### **Student Recital Series**

**Monday, November 29, 2004 at 12:00 noon**

#### **Program**

Noctuelles (Night Moths) from *Miroirs* (1904-1905)

Maurice Ravel  
(1875-1937)

**Riana Vermaak, piano**

Sonata in A Major, Op. 2, No. 2 (1794-1795)  
I. Allegro Vivace

Ludwig van Beethoven  
(1770-1827)

**Christine Eggert, piano**

Die Nacht (1885)  
Allerseelen (1885)

Richard Strauss  
(1864-1949)

**Valerie Andriowski, soprano  
Rob Curtis, piano**

Quintet No. 3, Op. 7 (1903)  
III. Andante  
I. Allegro Moderato

Victor Ewald  
(1860-1935)

**Jeremey Maitland, Trumpet  
Ryan Frizzell, Trumpet  
James Robertson, French Horn  
Audrey Ochoa, Trombone  
André Guigui, Tuba**

Piano Trio No. 1 in F Major, Op. 18 (1864)  
III. Scherzo, Presto

Camille Saint-Saëns  
(1835-1921)

**Corinne Ludwig, violin  
Kathleen Ludwig, cello  
Remi Do, piano**

Piano Trio in B Major, Op. 8 (1891)  
III. Adagio

Johannes Brahms  
(1833-1897)

**Melissa Hemsworth, violin  
Martin Kloppers, cello  
Ryan Kolodziej, piano**

"Jardins sous la pluie" from *Estampes* (1903)

Claude Debussy  
(1862-1918)

**Ella Hong, piano**









Department of Music  
University of Alberta

# Concert Choir



**John Brough, Conductor**  
**Kimberley Denis, Assistant Conductor**  
with  
**Ryan Kolodziej, piano**  
**Philip Chow, organ**

**Friday, December 3, 2004 at 8:00 pm**



**Arts Building**  
**University of Alberta**



## Program

### “Endris Night”

#### ***Four December Images***

Totus Tuus (1987)

Henryk Mikołaj Górecki  
(b. 1933)

#### ***I. Cold and Snow***

From *Missa Pange Lingua* (c. 1520)  
Kyrie

Josquin Des Prez  
(c. 1450-1521)

From *Four Part Songs* (1928)

Gustav Holst  
(1874-1934)

4. The Autumn is Old

3. Winter and the Birds

**Kimberley Denis, conductor**

From *When Icicles Hang* (1975)

John Rutter  
(b.1945 )

Blow, Blow, Thou Winter Wind

#### ***II. Praise and Glory***

Psallite/Singt und klingt (1609)

Michael Preatorius  
(1571-1621)

From *Missa Pange Lingua* (c.1520)  
Gloria

Josquin Des Prez

Venite, Exultemus Domino (c. 1619)

Jan Pieterszoon Sweelinck  
(1562-1621)

## Intermission



Laudate Pueri (1837) Felix Mendelssohn-Bartholdy  
(1809-1847)

**Philip Chow, organ**

Organ Sonata in C Minor,  
Op. 65, No. 2 (1845) Felix Mendelssohn Bartholdy  
Grave - Adagio

**Philip Chow, organ**

### ***III. Holy and Pure***

O Magnum Mysterium (1995) Morten Lauridsen  
(b. 1943)

A Spotless Rose (1919) Herbert Howells  
(1892-1983)

**Erin Passmore, soprano**

O Nata Lux (1997) Morten Lauridsen  
This Endris Night (1992) arr: Willi Zwozdesky

**Lincoln Ho, tenor**

### ***IV. Food and Cheer***

Riu Riu Chiu (16th Century) Anonymous

**Kimberley Denis, conductor**

From *When Icicles Hang* (1975) John Rutter  
Good Ale

Please join us for more food and cheer in the foyer following the concert



## Texts and Translations

### Totus Tuus

Maria!

Totus Tuus sum, Maria,  
Mater nostri Redemptoris,  
Virgo Dei, Virgo pia,  
Mater mundi Salvatoris  
Totus Tuus sum, Maria!

Maria Boguslawska

### I am wholly Thine

Oh Mary!

I am wholly thine, O Mary,  
mother of our Redeemer  
virgin (mother) of God, holy virgin,  
mother of the Saviour of the world,  
I am wholly thine, O Mary!

### Kyrie

Kyrie eleison  
Christe eleison  
Kyrie eleison

Lord, have mercy  
Christ, have mercy  
Lord, have mercy

### The Autumn Is Old

The Autumn is old,  
The sere leaves are flying,  
He hath gather'd up gold  
And now he is dying,  
Old Age, begin weeping!

The year's in the wane,  
There is nothing adorning,  
The night has no eve  
And the day has no morning,  
Cold winter gives warning.

The rivers run cold,  
The red sun is sinking,  
And I am grown old  
And life is fast shrinking,  
There's enow for sad thinking,  
There's enow for sad thinking.

Thomas Hood



### **Winter and the Birds**

Winter doth come at the close of the year,  
And the birds fly away.  
The earth is asleep  
Whilst the air doth weep snowflakes all the year.

Wise men tell us in their wisdom:  
Birds bid us goodbye,  
Frighten'd by the stormy weather  
And the wintry sky.

Birds fly away at the close of the year,  
And then winter appears.  
The earth is alone  
Now the birds are flown,  
Hence, hence her tears.

Thus the poet tells the story:  
Winter is the sigh  
Of the earth left sad and dreary,  
At the birds' good-bye.

Fritz Hart

### **Blow, blow, Thou Winter Wind**

Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh ho! sing, heigh ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh ho, the holly!  
This life is most jolly.

Freeze, freeze, thou bitter sky,  
That does not bite so nigh  
As benefits forgot;  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remember'd not.

Heigh ho! sing, heigh ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh ho, the holly!  
This life is most jolly.

Shakespeare from "As You Like It"



**Psallite**

Psallite unigenito Christo,  
 Dei filio  
 Psallite redemptori,  
 Domino, puerulo  
 iacenti in praesepio.

Ein kleines Kindelein liegt in dem  
 Krippelein.  
 Alle lieben Engelein dienen dem  
 Kindelein und singen ihm fein:

Psallite unigenito Christo, Dei filio  
 Psallite redemptori, Domino,  
 puerulo iacenti in praesepio.

in musae signiae, 1609

**Gloria**

Gloria in excelsis Deo.  
 Et in terra pax hominibus bonae  
 voluntatis.  
 Laudamus te.  
 Benedicamus te.  
 Adoramus te.  
 Glorificamus te.

Gratias agimus tibi propter magnam  
 gloriam tuam,  
 Domine Deus, Rex caelestis,  
 Deus Pater omnipotens.  
 Domine Fili unigenite  
 Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris,  
 Qui tollis peccata mundi,  
 miserere nobis.  
 Qui tollis peccata mundi,  
 suscipe deprecationem nostram.  
 Qui sedes ad dextram Patris,  
 miserere nobis.

**Sing to Christ**

Sing your psalms to Christ  
 the begotten son of God  
 Sing your songs to the Redeemer  
 to the Lord, the little child  
 lying in a manger bed.

A small child lies in the manger.  
 All the blessed angels fall before Him and  
 sing:

Sing your psalms to Christ  
 the begotten son of God  
 Sing your songs to the Redeemer  
 to the Lord, the little child  
 lying in a manger bed.

**Glory to God**

Glory be to God on high.  
 And in earth peace goodwill  
 towards men .  
 We praise thee.  
 We bless thee.  
 We worship thee.  
 We glorify thee.

We give thanks to thee for thy great  
 glory,  
 O Lord God, heavenly king,  
 God the Father almighty,  
 O Lord, the only begotten Son,  
 Jesus Christ.

O Lord God, Lamb of God, Son of the  
 Father.  
 That takest away the sins of the world,  
 have mercy on us.  
 Thou That takest away the sins of the  
 world,  
 receive our prayer.  
 Thou That sittest at the right hand of the  
 Father,  
 have mercy on us.



**Gloria (cont'd)**

Quoniam tu solus sanctus.  
Tu solus Dominus,  
Tu solus altissimus,  
Jesu Christe.

Cum Sancto Spiritu,  
In gloria Dei Patris  
Amen.

**Venite, Exultemus Domino**

Venite exultemus Domino;  
jubilemus Deo, salutari nostro.

Praeoccupemus, faciem ejus,  
in confessione;  
Et in psalmis jubilemus ei.

Quoniam Deus magnus Dominus  
et Rex magnus super omnes deos.

Psalm 95:1-3

**Laudate pueri**

Laudate pueri Dominum,  
laudate nomen Domini.  
Sit nomen Domini benedictum,  
ex hoc nunc, et usque in saeculum

Psalm 113:1-2

For thou alone art holy,  
Thou alone art the Lord,  
Thou alone art most high,  
Jesus Christ.

With the Holy Ghost  
In the glory of God the Father  
Amen.

**O come, let us sing unto the Lord**

O come, let us sing unto the Lord:  
let us make a joyful noise to the rock of  
our salvation.

Let us come before his presence with  
thanksgiving, and make a joyful noise  
unto him with psalms.

For the Lord is a great God,  
and a great King above all gods.

**Praise the Lord**

Praise the Lord, you His servants,  
praise the name of the Lord.  
May the name of the Lord be blessed  
from this time onward forever.



### **O Magnum Mysterium**

translation by Ron Jeffers

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum  
natum, jacentum in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!

### **A Spotless Rose**

A Spotless Rose is blowing,  
Sprung from a tender root,  
Of ancient seers' foreshowing,  
Of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The Rose which I am singing,  
Whereof Isaiah said,  
Is from its sweet root springing  
In Mary, purest Maid;  
For through our God's great love and  
might,  
The Blessed Babe she bare us  
In a cold, cold winter's night.

14th Century English

### **O Nata Lux**

translation by earthsongs

O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare Clemens supplicum  
laudes preces que sumere.

Qui carne quondam contegi  
dignatus es pro perditis.  
Nos membra confer effici,  
tui beati corporis.

### **O Great Mystery**

O great mystery,  
and wondrous sacrament,  
that animals should see the new-  
born Lord, lying in their manger!  
Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

### **O Born Light**

O born light of light,  
Jesus, redeemer of the world,  
mercifully deem worthy and accept  
the praises and prayers of your  
suplicants.

Thou who once deigned to be clothed in  
flesh for the sake of the lost ones,  
grant us to be made members  
of your holy body.



### **This Endris Night**

This endris night I saw a sight, a star as bright as day;  
And ever among, a maiden sung: "Lullay, by by lullay."  
This lovely lady sat and sung, and to her child did say:  
"My son, my brother, father, dear, why liest thou thus in hay?  
My sweetest bird, thus 'tis required though thou be king veray;  
But nevertheless I will not cease to sing, by by, lullay."

The child then spake in his talking, and to his mother said:  
"Yea, I am known as heaven king, in crib though I be laid:  
For angels bright down to me light; thou knowest 'tis no nay;  
And for that sight thou mayst delight to sing, by by, lullay."

"Now, sweet son, since thou art a king, why art thou laid in stall?  
Why dost not order thy bedding in some great kinges hall?"  
Methinks 'tis right that kin or knight all should lie in good array;  
And then among, it were no wrong to sing, by by, lullay."

This endris night I saw a sight, a star as bright as day:  
And ever among a maiden sung:  
"Lullay, by by, lullay."

15th Century English



### **Río, Río, Chío**

Río, río, chío, la guarda ribera:  
Dios guardó el lobo de nuestra corde

El lobo rabioso la quiso morder,  
mas Dios poderoso la supo defender;  
quisola hazer que no pudiesse pecar,  
ni aun original esta Virgen no tuviera.

Este qu'es nascido es el gran monarca,  
Christo patriarca de carne vestido;  
hanos redimido con se hazer chiquito,  
aunqu'ra infinito, finito se hiziera.

Muchas profecías lo han profetizado  
ya un en nuestros días lo hemos  
alcançado.  
A Dios humanado vemos en el suelo  
y al hombre nel cielo porqu'el le quisiera.  
16th Century Spanish

### **River, Roaring River**

River, roaring river guard our homes  
in safety.  
God has kept the black wolf, from our  
lamb, our Lady.

Raging mad to bite her, there the wolf  
did steal  
But our God Almighty defended her  
with zeal.  
Pure He wished to keep her so she could  
never sin;  
That first sin of man never touched this  
virgin sainted.

He who's now begotten is our might  
Monarch,  
Christ our Holy Father in human flesh  
embodied.  
He has brought atonement by being born  
so humble;  
Though He is immortal, as mortal was  
created.

Many ancient prophets Told that He  
would come;  
Now within our own time we know it has  
come true.  
God in shape of human we see on earth's  
domain,  
Man in Heaven reigns, so He wished it  
done to aid us.



### Good Ale

Bring us in good ale, and bring us in good ale;  
Bring us in good ale, and bring us in good ale;  
For our blessed Lady's sake, bring us in good ale.

Bring us in no brown bread, for that is made of bran,  
Nor bring us in no white bread, for therein is no game,  
But bring us in good ale.

Bring us in no beef, for there is many bones,  
But bring us in good ale, for that go'th down at once,  
And bring us in good ale.

Bring us in no bacon, for that is passing fat,  
But bring us in good ale, and give us enough of that,  
And bring us in good ale.

Bring us in no mutton, for that is often lean,  
Nor bring us in no tripes, for they be seldom clean,  
But bring us in good ale.

Bring us in no eggs, for there are many shells,  
But bring us in good ale, and give us nothing else,  
And bring us in good ale.

Bring us in no puddings, for therein is all goat's blood;  
Nor bring us in no venison, for that is not for our good:  
But bring us in good ale.

Bring us in no capon's flesh, for that is often dear,  
Nor bring us in no duck's flesh, for they slobber in the mere,  
But bring us in good ale.

15th Century English



**The University of Alberta Concert Choir, 2004-2005**

**John Brough, Conductor**

**Kimberley Denis, Assistant Conductor**

**Ryan Kolodziej, Accompanist**

**Soprano I**

Taryn Boston

Jennifer Bretzke

Chelsea Christensen

Kimberley Denis

Maria Holub

Brynn MacDonald

Kelly Moffet

Natasha Normington

Gillian Scarlett

**Soprano II**

Catherine Benavides

Laura Buckwold

Shannon Cunningham

Meggie Greene

Natalie Hreczuch

Vanessa Johnson

Alison Kilgannon

Erin Passmore

Danielle Richer

Lara Silkin

**Alto I**

Arissa Bosch

Angela Chiang

Jennifer Chiang

Kathleen Conway

Karlynne Deacon

Kristina Deacon

Christine Eggert

Stephanie Fuhrman

Kirstin Robillard

Allison Schmidt

Kaitlin Wiegman

Stephanie Wong

**Alto II**

Erin Currie

Bethan Franklyn

Minhye Hong

Marilyn Huston

Boram Lee

Vivian Mendoza

Calin Musgrove

Sarah Prescott

Laryssa Whittaker

Melody Yong

**Tenor**

David Archer

Jonathan Hamill

Lincoln Ho

Rover Lai

Alto Lo

**Bass**

Stephen Brown

Philip Chow

Adam Ferland

Brandon Folkes

Joshua Jones

Ryan Kolodziej

Ndu Eugene Nnamani

Jason Ottenbreit

Joseph Vos

Marcus Wasnea



**Happnin' The U of A Jazz Choir**  
**Liana Bob, Director**  
and  
**Grant MacEwan College**  
**Wednesday Big Band (Outreach Program)**  
**Al Chapman, Director**  
with Special Guest  
**Daniel Schnee, saxophone**

**Saturday, December 4, 2004 at 2:00 pm**



**Arts Building**  
**University of Alberta**

**Program**



**DEPARTMENT OF**  
**MUSIC**



## Program

### **Grant MacEwan College Wednesday Big Band**

St. Louis Blues (1914)

WC Handy  
arr Sammy Nestico

Have A Cool Yule - Christmas Melody (1999)

Traditional  
arr Mike Lewis

Night Train (1952)

Lyrics by Oscar Washington and Lewis S Simpson  
Orchestrated by Larry Norred

Jimmy Forrest  
arr John Higgins

Down The Road (1976)

Sammy Nestico

Autumn Leaves (1947)

English Lyrics by Johnny Mercer, French Lyrics by Jacques Prevert

Joseph Kosma

### **Happnin' The U of A Jazz Choir**

Sermonette (1955)

Lyrics by Jon Hendricks, Adapted by Réjean Marois

Julian Adderly

Stompin' At the Savoy (1936)

Edgar Sampson, Andy Razaf,  
Benny Goodman, Check Webb  
arr Réjean Marois

A Nightingale Sang In Berkeley Square (1940)

Lyrics by Eric Maschwitz, Edited by Phil Mattson

Manning Sherwin  
arr Gene Puerling

Down South Camp Meetin' (1931-34)

Lyrics by Jon Hendricks and Happnin', Adapted by Réjean Marois

Fletcher Henderson

### **Grant MacEwan College Wednesday Big Band**

Everyday I Have the Blues (1952)

Peter Chatman  
arr Roger Holmes

**Liz Chapman, vocalist**

### **Happnin' and Grant MacEwan College Wednesday Big Band**

Alright, Okay, You Win

Sid Wyche, Mayme Watts  
arr Dave Pierce

Jubilee

Bobby McFerrin  
arr Réjean Marois

**Daniel Schnee, saxophone**

*Wine and Cheese Reception to follow in the Arts Lounge*



## **Happnin' The U of A Jazz Choir**

**Liana Bob, Director**

### **Vocalists**

Liz Chapman	Ian Trace
Shannon MacSween	Matthew Lee
Kim Denis	Caleb Nelson
Gail Sobat	Alto Lo
Maria Chen	Alex Eddington
Sheleena Kent	Billy Wunarto

### **Rhythm Section**

**Piano**  
David Noton  
**Bass**  
Aleks Argals  
**Drums**  
Shauna Hosegood

## **Grant MacEwan College Wednesday Big Band**

**Al Chapman, Director**

### **Alto Saxophones**

Lisa Bray  
Scott McMillan

### **Tenor Saxophones**

Mark Edwards  
Rick Harvey

### **Baritone Saxophone**

Karen McMillan

### **Trumpets**

Keith Rea  
Bill Simpson  
Robert Stewart  
Taina Lorenz-Turner

### **Trombones**

Lynn Hewitt  
Douglas Silver  
Sean Sinclair  
Troy Turner

### **Rhythm Section**

**Drums**  
Max Roach  
**Bass**  
Laurie Dunnigan  
**Guitar**  
Leonard Swanson  
**Piano**  
Rick Wiens

## ***Donations***

Happnin' has been invited to be a showcase choir for the Canadian Rocky Mountain Festival in April 2005. As we are a non-profit ensemble, we are accepting donations to help fund our travel, and accommodations for this wonderful event. We invite you to make an anonymous donation (deposit in the container at our reception) or fill out one of our forms (also at our reception) to receive a receipt for income tax purposes. On behalf of the entire choir--director, singers, rhythm section--we thank you for your generosity and for your appreciation of our hard work.

## ***Special Thanks to***

Brenda Philp, Grant MacEwan College Arts Outreach, Dr. Leonard Ratzlaff, U of A Department of Music, Russ Baker, Dan Schnee, and all of the performers and volunteers.



## Upcoming Events

### December

5 Sunday, 3:00 pm

**The University of Alberta**

**Concert Band**

**Wendy J Grasdahl, Conductor**

*Chance Incantation & Dance*, Rhoads

*Tres Danzas de Mexico*, Jager *Third Suite*,

Frescobaldi *Toccata*, Fillmore *The Klaxon*

and much more

Admission: \$10/student/senior, \$15/adult

6 Monday, 12:00 noon

*Music at Noon*, **Convocation Hall**

**Student Recital Series**

Featuring students from the

Department of Music

Free admission

6 Monday, 7:30 pm

**Grant MacEwan College and the**

**University of Alberta Jazz Bands**

**Raymond Baril and Tom Dust,**

**Directors**

*An Evening of Big Band Jazz*

John L Haar Theatre, Centre for the Arts,

Grant MacEwan College

For ticket information

please call 497-4436

8 December, 8:00 pm

Faculty Recital

*Windrose Trio*

**Beth Levia, Oboe**

**Jeff Campbell, clarinet**

**Matthew Howitt, bassoon**

For ticket information call 465-9131

10 Friday, 8:00 pm

*Faculty and Friends*

**Guillaume Tardif, violin**

**Joachim Segger, piano**

Works by

Charles de Bériot, Henri Vieuxtemps

Eugène Ysaÿe, Niccolò Paganini

Robert Schumann, and César Franck

Admission: \$15/student/senior, \$20/adult

12 Sunday, 6:30 pm

**World Music Concert**

Visiting Artist

Edmonton Debut of Cuban Troubadour

**Amaury Perez**

Cuban Singer/Songwriter

Co-sponsored by the Canadian Centre for

Ethnomusicology and Por el Amor a la

Música Latina

Admission: \$10/student/senior, \$15/adult



*Please donate to Campus Food Bank*

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





University of Alberta  
Department of Music

# Concert Band

Wendy J Grasdahl, Conductor

Sunday, December 5, 2004 at 3:00 pm



Convocation  
Hall

Arts Building  
University of Alberta



## Program

The Klaxon March (1929)	Henry Fillmore (1881-1956)
Third Suite (1967) 1. March 2. Waltz 3. Rondo	Robert E Jager (b. 1939)
Troika from <i>Lieutenant Kijé Suite</i> , Op. 60 (1933)	Serge Prokofieff (1891-1953) arr Harold L Walters
Prospect, The Southern Harmony (1835) Hymn Setting (1983)	Setting by Pierre La Plante (b. 1943)
Incantation and Dance (1963)	John Barnes Chance (1932-1972)

## Intermission

Concerto IV 2. Allegro	JB de Boismortier (1691-1775)
---------------------------	----------------------------------

## The Flute Section

Toccata (1956)	Girolamo Frescobaldi (1583-1644) arr Earl Slocum
Tres Danzas de Mexico (1977)	Setting by William E Rhoads (b. 1918)
Amparito Roca (Spanish March) (1935)	Jamie Texidor (1885-1957) arr Aubrey Winter



### **Aaron Au, Master of Ceremonies**

A native of Lethbridge, Alberta, Aaron Au is currently a first violinist with the Edmonton Symphony Orchestra and instructor of viola at the University of Alberta, where he is also Killam Scholar. As both a violinist and violist, he has performed a variety of concerts in North America, Europe and Japan.

### **Wendy J Grasdahl, Conductor**

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She presently teaches at the University of Alberta.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/US border.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.



**University of Alberta Concert Band, 2004-2005**  
**Wendy Grasdahl, Conductor**

**Piccolo**

Jennifer Taylor

**Flute I**

Adam Ferland\*  
Elizabeth Hawryluk\*  
Leah Hackman\*  
Donna Reimchen\*  
Lisa Procyk  
Misty Evans  
Twila Bakker

**Flute II**

Emily Henkemans  
Boram Lee  
Stephanie Stormes  
Denise Beckstead  
Blaine Thompson  
Jennifer Bush  
Lisa Slutsken  
Leonard Rodrigues

**Oboe I**

Daniel Waldron

**Oboe II**

Graeme Armstrong

**Clarinet I**

Courtney Wellwood\*  
Rosie Chandler  
Ian Foster  
Philip Stein

**Clarinet II**

Arissa Bosch  
Shannon Robbins  
Tammy Kam

**Clarinet III**

Leah Halliday  
Vivian Leung  
Jung-Suk Ryu

**Bass Clarinet**

Rachel Woyorowski\*  
Lyndsey Cohen

**Contrabass Clarinet**

Rachel Woyorowski

**Bassoons**

Lyndsey Cohen\*  
Ondřej Goliáš

**Alto Saxophone I**

Elsbeth Ready

**Alto Saxophone II**

Thomas Goulet  
Lindsey Whyte

**Baritone Saxophone**

Brad Wick

**Horn I**

Lee Solotki

**Horn II**

Lorraine Howard

**Horn III**

Jenna Scully

**Trumpets**

Christine Browne-Munz  
Lexi Bruseker  
Brienne Hechter  
Katherine Janhsen  
Tara Matthews  
Heidi Schwonik\*  
Norman Stein\*  
Giffin Symko  
Allison Webb

**Trombone I**

Todd Carson

**Trombone II**

Jake Prins

**Bass Trombone**

Grant Kemp

**Euphonium**

Chelsea Mandrusiak\*  
Natasha Lybbert  
Sebastian Cox

**Tuba**

Ed Stein  
Stuart Geers

**Percussion**

David Meagher\*  
Steven Stone  
Shauna Hosegood  
Francis Tenorio  
Melissa Ma

**Piano**

Francis Tenorio

\*Principal/Co-principal





DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon** **Student Recital Series**

**Monday, December 6, 2004 at 12:00 noon**

### **Program**

Piano sonata in F-Sharp Major, Op. 78 (1809)  
Adagio cantabile-Allegro ma non troppo  
Allegro vivace

Ludwig van Beethoven  
(1770-1827)

**Eleni Pappa, piano**

Nocturne in C Minor, Op. 48, No. 1 (1841)

Frédéric Chopin  
(1810-1849)

**Donna Kuo, piano**

Ballade No. 1 in G Minor, Op. 23 (1831)

Frédéric Chopin  
(1810-1849)

**Jonathan Kilgannon, piano**

Songs and Dances of Death, No. 2 "Serenade" (1875)

Modeste Mussorgsky  
(1835-1881)

**Christian Bérubé, bass  
Rachel Stefan, piano**

#### **Translation**

Soft and tender is the night, in the soft shadow of spring...  
The invalid leans out of the window seeking the silence of the night.  
Sleep is escaping once more, the joys of life are so tempting.  
Yet beneath the window in the silence Death sings his serenade.  
"In the lonely sadness of darkness your youth is fast disappearing.  
But I shall be your faithful knight and rescue you with magic powers.  
Come, look at yourself in this mirror, see your image shining with beauty;  
Your cheeks are rosy, your hair is shiny, your supple body is like breath itself.  
Your eyes are blue, brighter even than the skies above.  
Your breath burns like the midday sun.  
You have conquered my love! You have fallen under the spell of my serenade.  
The knight has captured your love; he has come for the final reward: The hour of fulfilment has come.  
Your gentle form is trembling in my arms...  
Oh, I shall strangle you with my strong embrace; I will sing of love to you...listen...be quiet...you are mine!"

Text by Golenishtschev-Kutusov; translated by Myron Morris

Images, Book I (1905)

Claude Debussy  
(1862-1918)

- I. Reflets dans l'eau
- II. Hommage à Rameau
- III. Mouvement

**Akiko Tani, piano**







Studio  
27

**Class Concert**  
**Introduction to Composition**  
*(Music 259)*  
**Dr Paul Steenhuisen**  
with  
**Roger Admiral, piano**

**Wednesday, December 8, 2004**  
**at 4:30 pm**

**Program**



DEPARTMENT OF  
**MUSIC**







## Program

Cliff Song in D	Devin Cook
Experiences of a Leaf	Cassie Lehmann
I. Sunrise	
II. The Winder	
III. The Rain	
IV. Tumbling into Darkness	
The Creation Mystery	David Archer
Cascades	Guillaume Laroche
Calm, without Rage	Courtney Welwood
Shimmerings	Lindsay White
Occupatus	Ashley Clelland
Death to Tonality	Jason Ottenbreit
Gasp	Matthieu Damer
Verse One	Aura Giles

If you are a student or member of the public and would like to be informed of upcoming new music concerts presented at the university, join the UofA New Music listserv. U of A New Music is a listserv used only for sending out information from the faculty. UofA Composition is a discussion group listserv for composition students to send and discuss information on new music topics. For more information, or to join, contact Dr. Paul Steenhuisen <steenhuisen@ualberta.ca>.



## Upcoming Events

### December

8 December, 8:00 pm

Faculty Recital

*Windrose Trio*

**Beth Levia, Oboe**

**Jeff Campbell, clarinet**

**Matthew Howitt, bassoon**

Featuring works by Beethoven, Francaix,

Haydn, Ibert and more!

For ticket information call 465-9131

10 Friday, 8:00 pm

*Faculty and Friends*

**Guillaume Tardif, violin**

**Joachim Segger, piano**

Works by

Charles de Bériot, Henri Vieuxtemps

Eugène Ysaÿe, Niccolò Paganini

Robert Schumann, and César Franck

Admission: \$15/student/senior, \$20/adult

12 Sunday, 6:30 pm

**World Music Concert**

Visiting Artist

Edmonton Debut of Cuban Troubadour

**Amaury Perez**

Cuban Singer/Songwriter

Co-sponsored by the Canadian Centre for

Ethnomusicology and Por el Amor a la

Música Latina

Admission: \$10/student/senior, \$15/adult

14 Tuesday, 12:00 noon

**Electroacoustic Concert**

Electroacoustic and Interactive Works

by **University of Alberta Composers**

(Students of Music 545)

Studio 27, Fine Arts Building

Free admission

15 Wednesday, 8:00 pm

***Bones, Cones and Euphoniums***

Featuring students, faculty of the

University of Alberta

Department of Music

with guests **Ritchie Trombone Choir**

Free admission

### January

12 Wednesday, 5:00 pm

*Hear's to your Health*

**Martin Riseley, violin**

**Allene Hackleman, French horn**

**Jacques Després, piano**

Beethoven

*Sonata in F for Violin and Piano,*

*Op 24 "Spring"*

Brahms

*Trio for Violin, Piano and Horn, Op 40*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Health Sciences

Centre, University Hospital

Free admission

For more information, please call

492-8109

14 Friday, 5:00 pm

Contempo Concert

New works by student composers

(Music 460)

Studio 27, Fine Arts Building

Free admission



*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# FACULTY & *friends*

Guillaume Tardif, violin  
Joachim Segger, piano

Friday, December 10, 2004 at 8:00 pm



Arts Building  
University of Alberta

# Program



DEPARTMENT OF  
MUSIC



## Program

- 24 Caprices, Op. 1 (c1805) Niccolò Paganini  
    No. 5 in A Minor (1782-1840)  
    No. 9 in E Major arr R Schumann  
    No. 15 in E Minor  
    No. 17 in E-Flat Major

- Violin Concerto No. 9 in A Minor,  
    Op. 104 (1858) Charles-Auguste de Bériot  
        1st movement (1802-1870)  
Concerto for Violin No. 7 in B Minor, Op. 76 (1835)  
    2nd movement

- Morceaux for Violin and Piano, Op. 32 (1855) Henri Vieuxtemps  
    No. 2 Rondino in E Major (1820-1881)

- Sonata No. 2 in A Minor, Op. 27, No. 2 (1924) Eugene Ysaÿe  
    II. Malinconia (Poco lento) (1858-1931)  
    I. Obsession (Poco vivace)

- Two Mazurkas, Op. 10 (1893)  
    No. 1 in A Minor (Dans le Lointain)  
    No. 2 in G Major

## Intermission

- Sonata for Violin and Piano in A Major (1886) César Franck  
    I. Allegretto ben moderato (1822-1890)  
    II. Allegro  
    III. Recitativo-Fantasia. Ben moderato  
    IV. Allegro poco mosso



## Program Notes

### **24 Caprices Op. 1 for Solo Violin - Paganini, c1805**

piano accompaniment, arr. Schumann 1853-55

No. 5 in A Minor

No. 9 in E Major

No. 15 in E Minor

No. 17 in E-Flat Major

### **Nicolò Paganini**

**b. Genoa, 27 October 1782**

**d. Nice, 27 May 1840**

With his exceptional playing skills, charismatic personality and huge contributions to the development of technique, Nicolò Paganini forged a place in music history as possibly the greatest violin virtuoso of all time. His playing drew the attention of Romantic composers, most notably Franz Liszt, to the relevance of virtuosity as an element in art music. Although his famed career as a performer often outshadows his compositions, Paganini had completed his first sonata at age eight in 1790, the same year he took to the stage. Writing most of his works for his own performances, the virtuosity of his compositions bred rumours that he had made a pact with the Devil. His *24 Caprices*, originally for solo violin, are among the most difficult works ever written for the instrument.

### **Robert Schumann**

**b. Zwickau, Saxony, 8 June 1810**

**d. Endenich, near Bonn, 29 July 1856**

The last years of Robert Schumann's career were intensely productive ones. In the period between his arrival in Düsseldorf in 1850 and his removal to Endenich in 1854, he completed no fewer than 50 works, many of them multi-movement cycles or collections. Viewed as a whole, these pieces recapitulate the earlier progression through the genres (the poetic cycle for keyboard, the lied, symphony, concerto, chamber music, oratorio and instrumental *Hausmusik* are all represented), a process culminating in the choral-orchestral ballade and the composition of church music. His passion for collecting during these later years manifested itself in collections of works such as the *Albumblätter* and in his "collecting" solo violin works by Bach and Paganini, for which he created piano accompaniments.

### **Charles-Auguste de Bériot**

**b. Leuven, 20 February 1802**

**d. Brussels, 8 April 1870**

### **Violin Concerto No. 9 in A Minor, Op. 104 (1858)**

(dedicated to the Princess Tatiana Yusupov)

**First movement**

### **Violin Concerto No. 7 in B Minor, Op. 76 (1835)**

**Second movement**

Charles-Auguste de Bériot's place in the history of violin playing is an important one. Adapting the technical displays of Paganini to the Parisian style of the mid-nineteenth century, Bériot challenged the traditions of the Classical French school, developing a new, more Romantic approach known as the Franco-Belgian School. After touring for



many years as a concert violinist, pausing briefly after the death of his wife, Maria Malibran (a famous singer and also his touring partner), Bériot accepted a job as an instructor at the Brussels Conservatory. A methodical teacher, he wrote several useful instruction books, including *Méthode de violon* (1858) and *Ecole transcendante de violon* (1867).

Already in the 1820s, before he had met Paganini, his characteristic warmth, sweetness and elegance could be heard in his playing, and was evident in early pieces such as his *Airs variés* and the *First Violin Concerto*. Much of Bériot's later technique – left-hand pizzicato, ricochet, harmonics, and scordatura – was influenced by Paganini, and can be seen already in his *Second Violin Concerto*, first played by Bériot in 1835. Bériot's melodies are sweet and sentimental, with clever technical displays, and reflections of his style can be found in Mendelssohn's *Violin Concerto*.

### **Henry Vieuxtemps**

**b. Verviers, 17 February 1820**

**d. Mustapha, Algeria, 6 June 1881**

### **Morceaux for Violin and Piano, Op. 32 (1855)**

#### **No. 2 Rondino in A Major**

Henry Vieuxtemps, Bériot's most famous student, made his first public appearance at a concert in his home town at the age of six. He began his study of the violin with his father, an amateur musician, and later with M. Lecloux-Djonc. Early in 1828 he attracted the attention of Bériot after several performances in Brussels, and studied with him until 1831, when Bériot left for Italy. A concert tour through Germany, beginning in 1833, led to his settling in Vienna where he studied counterpoint with Austrian theorist Simon Sechter and entered a circle of musicians who had been close to Beethoven. He brought Beethoven's virtually forgotten *Violin Concerto* back into the public eye in March of 1834 after only two weeks of preparation. Composers such as Robert Schumann compared him to Paganini, and when he met Paganini in London in 1834, the renowned virtuoso predicted a great future for the young violinist.

Vieuxtemps can be compared to Liszt as a reformer of the modern concerto form. By enriching the solo part and setting it in a full, modern symphonic framework, he rejuvenated the grand French violin concerto. Technical elements of Bériot and Paganini fused in his own special way created a violinistic language that remained important for most of the 19th century.



**Eugène-Auguste Ysaÿe**  
**b. Liège, 16 July 1858**  
**d. Brussels, 12 May 1931**

**Sonata in A Minor, Op. 27, No. 2 (1924)**  
**II. “Malinconia” (poco lento)**  
**I. “Obsession” prelude, (poco vivace)**

**Two Mazurkas, Op. 10 (c.1893)**  
**No. 1 in A Minor (“Dans le Lointain”)**  
**No. 2 in G Major**

Eugène Ysaÿe’s father, also a professional violinist, gave Eugène his first violin lesson at the age of four. His formal training began when he entered the Liège Conservatory at the age of seven, beginning studies with Désiré Heynberg. Although he was among the best violinists in his class, his relationship with Heynberg was not a good one, and he left the Conservatory in 1869, returning in 1872 to study with Rudolph Massart. After completing his studies in Liège, Ysaÿe went on to study with Henri Wieniawski (1835-1880) and Henri Vieuxtemps.

Inspired by a performance of a Bach sonata given by Joseph Szigeti, Ysaÿe set out to write a similar set of pieces, culminating in his *Six Violin Sonatas*, each dedicated to a rising violin star in the concert arena. Ysaÿe followed the Baroque tradition of sonata form, exploring a variable number of movements in contrasting tempos rather than the three movement, fast-slow-fast, Classical style of sonata. “Obsession,” the first movement of the second sonata, written for Jaques Thibaud (1880-1953), fully acknowledges its debt to the Baroque string tradition; the entire movement is a free alternation between quotations from Bach’s *Partita in E major* and Ysaÿe’s newly composed material. The second movement, “Malinconia,” is muted throughout, sorrowful and wistful in mood. As though from a distance the theme of the *Dies Irae* is heard, and the rhythm becomes more marked as the theme increases in volume. Ysaÿe’s *Two Mazurkas* were written during one of his first concert tours, and unlike the *Violin Sonatas*, they were written for his own use. No doubt inspired by the Mazurkas of Wieniawski, they differ in character from his instructor’s forays into the genre, projecting a nostalgic and reflective mood.

**César Franck**  
**b. Liège, 10 December 1822**  
**d. Paris, 8 November 1890**

**Sonata for Violin and Piano in A Major (1886)**  
**I. Allegretto ben moderato**  
**II. Allegro**  
**III. Recitativo-Fantasia. Ben moderato**  
**IV. Allegro poco mosso**

César Franck had an unusually strong influence on the French music of his time and on that of later generations, both as a composer and as a teacher. One of the most distinguished French composers in symphonic, chamber and keyboard styles, Franck’s music is characterized by a tendency to base entire works on a single theme or related themes, and by bold chromatic modulations within very narrow limits – a trait that prompted Debussy to call Franck a “modulation machine.”



The *Sonata for Violin and Piano* became a standard repertoire piece for violin virtuosos soon after its first performance in 1886. Cyclic in nature, the movements are unified by the recurrence of related themes, a technique Franck derived from Beethoven and perfected through years of experimentation with sonata form. The first movement opens in 9/8, with a serene and gentle mood that gains intensity as it reaches to a passionate climax. Following the Allegretto, the Allegro bursts in, dramatic, impassioned, and eloquent. The improvisatory quality of the third movement shifts mood, sometimes it is declamatory, sometimes pensive. The modulation to F-sharp minor at the end is as surprising as it is gripping. In contrast, the fourth movement is reminiscent of the previous movements, including a dramatic return of the theme from the Recitativo, and the use of canon.

Written as a wedding gift for Eugène Ysaÿe, the young violinist, with pianist Mme Bordes-Pène, first performed the Sonata at the *Musée Moderne de Peinture* in Brussels in the winter of 1886. By the time the recital began at 3 o'clock in the afternoon, it was already getting dark, and as the Sonata progressed it became increasingly difficult for the performers to read the music. For fear of possible damage to the paintings, the museum authorities would not permit the use of gas lighting or candles, so, with a cry of "Allons!" from Ysaÿe, he and Bordes-Pène raced through to the end of the piece playing mostly from memory. Ysaÿe performed the piece as much as possible up until his final concerts, and said that he always played it *con amore* because it had been a wedding gift.

Notes by Allison Fairbairn

**Guillaume Tardif** is Assistant Professor of Violin and Chamber Music at the University of Alberta, Canada.

He pursues a very active career as solo performer and guest clinician in Canada and abroad. He has appeared as soloist with orchestras and chamber ensembles in Canada, United States, Hungary, Brazil and Peru, and enjoyed chamber music performances with many leading artists (such as Malcolm Bilson, Bobby McFerrin, Kristian Bezuidenhout, Michel Lethiec, etc). He has often been heard on Canadian radio and television, and on other international networks. In the last year, Guillaume Tardif has served as concertmaster with different ensembles in Edmonton.

Numerous touring and recording projects have been supported by grants from the Messinger Foundation, the Eastman Foundation, le Fonds d'Aide à la Recherche du Canada, the Support Fund for the Advancement of Scholarship, the Fund for International Development Initiatives, and the support of various Canadian Embassies abroad. He was also granted the use of violins from the Canada Council Instrument Bank and from the Eastman Collection, including a 1714 Stradivarius.

Born in 1975 in Quebec City, Guillaume Tardif started his main studies at the Conservatoire de Quebec with Jean Angers, where he received BMus and MMus, along with a Premier Prix in Violin with Great Distinction. He then pursued DMA studies in Rochester, NY at the Eastman School of Music, as a student of Oleh Krysa and Ilya Kaler. Apart from regular academic programs, he also studied with Darren Lowe, Lorand Fenyves, Moshe Hammer, Lise Elson, and others.



In addition to his extensive teaching and concertizing, Guillaume Tardif has written a few works for solo violin and provided new cadenzas to violin concertos by Mozart and Paganini. His first and most recent recording, 'Virtuoso Encores' (Dell' Arco Publications), have garnered enthusiastic responses from a varied audience in Canada and abroad.

For more information visit: [www.guillaume.tardif.com](http://www.guillaume.tardif.com)

**Joachim Segger** is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester NY, (BMus, MMus and Performer's Certificate) and the University of Alberta (DMus), he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY.

His piano solo CD "Bravato" was released in June 2002 on the Arktos label. Major teachers have included Ernesto Lejano (Edmonton), Menahem Pressler (University of Indiana), Helmut Brauss (U of A), Kurt Neumuller (Mozarteum), and the legendary Cecile Genhart (Eastman). Dr. Segger is Associate Professor of Piano and Theory at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine and a student of the late Hugh Bancroft, Joachim Segger has given workshops on organ and/or piano improvisation at national conventions and conferences in Canada and the United States. He is currently sharing a music-director position with Marnie Giesbrecht at First Presbyterian Church in Edmonton.

Joachim Segger and Marnie Giesbrecht are Duo Majoya. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Concert programs eclectic and innovative, spanning original and commissioned works to transcriptions and jazz.

Duo Majoya's 2002/2003 concerts included, among others, solo and duo performances on series in Notre Dame, Paris and St. Stephen's Cathedral, Vienna; at organ festivals in Montreal, Quebec and Charlottetown, PEI; and on the new Davis Concert Organ in the Francis Winspear Centre for Music in Edmonton, Alberta for the opening gala and their own program and national broadcast, "Duo Majoya in Concert." This past summer Duo Majoya were featured artists at the American Guild of Organists National Convention in Los Angeles. They have been heard live and on broadcast in Canada, the United States, Europe and South Africa. Their CD "Skyscape," released on the Arktos label in 2002, received 5 out of 5 stars from Rick Phillips of CBC Sound Advice. Earlier releases are "Dancing Ice: Solo and Duo Canadian Organ Music;" "Transcriptions for Two: Firebird;" and "The Elegance and the Ecstasy," piano duets by Mozart, Schubert and Brahms.

For more information visit: [www.majoya.com](http://www.majoya.com)



## Upcoming Events

### December

12 Sunday, 6:30 pm

#### World Music Concert

Visiting Artist

Edmonton Debut of Cuban Troubadour

**Amaury Perez**

Cuban Singer/Songwriter

Co-sponsored by the Canadian Centre for

Ethnomusicology and Por el Amor a la

Música Latina

Admission: \$10/student/senior, \$15/adult

15 Wednesday, 8:00 pm

*Bones, Cones and Euphoniums*

Featuring students, faculty and guests of the

University of Alberta Department of Music

For information call 492-0597

### January

12 Wednesday, 5:00 pm

*Hear's to your Health*

**Martin Riseley, violin**

**Allene Hackleman, French horn**

**Jacques Després, piano**

Beethoven *Sonata in F for Violin and*

*Piano, Op 24 "Spring"*

Brahms *Trio for Violin, Piano*

*and Horn, Op 40*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Health Sciences Centre,

University Hospital

Free admission

For more information, please call

492-8109

14 Friday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

*"Bach by Candlelight"*

Part I of the Suites for Unaccompanied

Cello (*BWV 1008, 1009, 1010*)

Johann Sebastian Bach

*No 2 in D Minor*

*No 3 in C Major*

*No 4 in E-Flat Major*

Admission: \$15/student/senior, \$20/adult

15 Saturday, 10:00 am - 12:00 noon

Violin Masterclass

Visiting Artist **Scott St John**

University of Toronto

General admission: \$15 at the door

15 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

*"Bach by Candlelight"*

Part II of the Suites for Unaccompanied

Cello (*BWV 1007, 1011, 1012*)

Johann Sebastian Bach

*No 1 in G Major*

*No 5 in C Minor*

*No 6 in D Major*

Admission: \$15/student/senior, \$20/adult

17 Monday, 12:00 noon

*Music at Noon,*

**Convocation Hall Student Recital Series**

Featuring students from the

Department of Music

Free admission

*Please donate to Campus Food Bank*

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University  
of  
Alberta



Visiting Artist Recital

**EDMONTON DEBUT OF  
CUBAN TROUBADOUR**

**Amaury Perez**  
*SINGER/SONGWRITER*

Sunday, December 12, 2004  
at 6:30 pm



Arts Building  
University of Alberta



DEPARTMENT OF  
MUSIC





## **Amaury Pérez Vidal**

Born in Havana, Cuba, on December 26, 1953 to a family of accomplished artists, Amaury Perez placed himself in the media from an early age, appearing systematically on television commercials, and occasionally as a child actor on Cuban television. With the help of a classmate he learned to play the guitar at the age of 14, and a year later began writing his first songs. In 1963 he composed his school hymn.

In 1971, he was setting the work of contemporary Cuban poets, (Nicolás Guillén, Fayad Jamís, Otto Fernández, Luis Marré, and Pedro de Oráa) to music, premièring these songs for UNEAC (National Union of Writers and Artists of Cuba). In this same year he met Silvio

Rodríguez, Pablo Milanés, Sara González, and Noel Nicola. At this time, his composition style can already be identified with that of the Nueva Trova, the “new song” movement in Cuba. In 1972 he composed his first original score for televised theater for a play by Director Eduardo Moya, composing 32 short songs for the program. In that same year he became formally involved with La Nueva Trova.

In 1973 he recorded his first songs for a collective record of La Nueva Trova and wrote original themes for television. In that year, with the help of Manuel Herrera, he composed his first motion picture sound track.

In 1974 his songs “Vuela Pena”, interpreted by Omara Portuondo, and “Acuérdate de Abril” interpreted by Miriam Ramos, Danny Rivera (Puerto Rico) and Amaury, rose to the top of Cuban music charts.

His first solo album “Amaury, Acuérdate de Abril” was recorded in 1976. That same year he began to perform publicly, and, together with Pablo Milanés and Sara González, toured throughout Poland, Bulgaria, and Spain. Later in Spain the record titled “La Nueva Trova Cubana en el Monumental de Madrid” was recorded live. The record “Acuérdate de Abril” became popular throughout Latin America, winning First Prize at the Dresden Pop Festival in Germany.

In the year 1978 the project “Verses by José Martí Musicalized by Amaury Pérez” was born in Casa de las Américas (Cuba). This album was re-mastered in 1996, and the proceeds were donated by Amaury towards the reconstruction of the historic part of the City of Havana. In 1978 he visited Mexico twice, initiating a long-standing musical and emotional relationship between Amaury and that great Latin American nation.



A selection of songs by

# Amaury Perez

Translated from Spanish to English by

Veronica Pacheco and  
Nicole Vickers

Specially prepared for

Amaury Perez  
Visiting Artist Recital  
Convocation Hall, University of Alberta  
Sunday, December 12, 2004

Co-sponsored by  
Canadian Centre for Ethnomusicology  
and  
Por el Amor a la Musica Latina



## EL PRIVILEGIO DE LA SOLEDAD

El privilegio de la soledad  
de un hombre solo  
no es más que estarse con uno mismo  
y andar despacio.  
un soliloquio en la quietud  
y en el misterio de no estar tú  
sin rendir cuentas a la alegría  
ni a los demonios.

El privilegio de la soledad  
es más bien poco  
estar conmigo dentro de mí  
de vez en cuando.  
un exorcismo de la humildad  
sin los rezagos de la piedad  
el privilegio de la soledad  
no tiene apodos.

Es volverse música y resplandor  
despeñadero y rumor  
sentirse noche y paloma.  
amar a un hombre o a una mujer  
sin preguntar lo que debió ser  
el privilegio de la soledad  
no se cuestiona.

El privilegio de la soledad  
nos obsesiona  
con un furor casi demencial  
e incomprendido.  
nos falta a veces por no exigirlo  
por no robarlo, o por omitirlo  
el privilegio de la soledad  
ni se menciona.

## THE PRIVILEGE OF SOLITUDE

The privilege of solitude  
Of a man alone  
Is no more than being with oneself  
And walking slowly  
A soliloquy on quietness  
And the mystery of not being yourself  
Without giving account to joys  
Or demons

The privilege of solitude  
Is better in small amounts  
To be with myself within myself  
From time to time  
And exorcism of humility  
Without the rigors of piety  
The privilege of solitude  
Has no nicknames

It is returning to music and brightness  
To crag and rumour  
It is feeling the night and the dove  
Loving a man or a woman  
Without asking what should have been  
The privilege of solitude  
Doesn't question itself.

The privilege of solitude  
Obsesses us  
With an almost demented  
And incomprehensible fury  
Sometimes it's our own fault for needing it  
For not stealing it or for omitting it.  
The privilege of solitude  
Is never mentioned



## NO LO VAN A IMPEDIR

No lo van a impedir la golondrinas,  
ni ventanales rotos, ni lunas llenas,  
ni todos los andamios, ni las hormigas,  
ni flores, ni herejías, ni colmeneras.

No lo van a impedir los corre mundos,  
ni los soldados, ni las primaveras,  
ni aun negándolo el viento  
de muro en muro,  
ni aun negándolo, al fin, donde se crea.

No lo van a impedir ni andén, ni esquina,  
ni el temor de la virgen si obscurece,  
ni el humo de las calles y llovizna,  
ni el canto del verano que anochece.

No lo van ha impedir ni el falso amigo,  
ni el que alimenta el *cepo* y la tortura,  
ni el pequeño ladrón de mano fría,  
ni el terrible don Juan de cara dura.

No lo van a impedir ni moralistas,  
ni el indiscreto encanto del embrujo,  
ni ausentes funcionarios, ni arribistas,  
ni aspirantes al hacha del verdugo.

No lo van s impedir las bandoleras,  
ni el letrado galán de poco vuelo,  
ni inquisidores, ni aguafiestas,  
ni eternos sembradores de veneno.

No lo van a impedir los enemigos,  
ni atentos intimistas alabados,  
ni burócratas tiernos, ni podridos,  
ni herederos, ni apóstoles errados.

No lo van a impedir del valle al cielo,  
ni reyes del honor, ni periodistas,  
ni antiguos comediantes, ni embusteros,  
ni estudiantes de leyes, ni alquimistas.

No lo van a impedir los generales,  
ni adorables doncellas perversas,  
ni apelables procesos judiciales,  
ni perros, ni cometas, ni suicidas.

No lo van a impedir ni prohibidos,  
ni novios convencidos y hechiceros,  
no lo van a impedir las soledades  
a pesar del otoño creceremos!!!

## THEY WONT IMPEDE IT

They won't impede the swallows  
or broken windows, or full moons,  
or all the scaffolds, or ants,  
or flowers, or heretics, or beekeepers.

They won't impede the travellers  
or soldiers, or springs,  
or even deny the wind  
from wall to wall,  
or even deny it, at the end, where it is believed.

They won't impede the sidewalk or the corner,  
or the innocent's fear of the dark  
or the smoke from the streets and the drizzle,  
or the darkening summer's song.

They won't impede the false friend  
or the one who feeds entrapment and torture  
or the little thief with cold hands  
or the terrible hard-hearted don Juan.

They won't impede moralists,  
or indiscrete enchantments of bewitchers  
or absent officials, or upstarts,  
or aspirants to the executioner's axe.

They won't impede the female bandit,  
the literate gallant of short flight  
the inquisitors, the spoilsports,  
or perpetual sowers of venom.

They won't impede enemies,  
or the attentive, intimate blessed,  
or timid bureaucrats, or the corrupt,  
or heirs, or mistaken apostles.

They won't impede heaven's valley  
or honourable kings, or journalists,  
or old comedians, or liars,  
or law students, or alchemists.

They won't impede the generals,  
or lovely perverted maidens,  
or appealable judicial processes,  
or dogs, or kites, or suicides.

They won't impede the forbidden  
or convinced fiancés and sorcerers,  
they wont impede the solitudes  
In spite of the autumn, we will grow up!!!



SI LA GENTE USARA EL CORAZÓN

Si la gente usara el corazón  
mientras declaran  
los disturbios dentro del tazón  
que cocinaran.  
Si no maltrataran la estación  
y porque no es más, desesperaran  
si la gente hallara la ecuación  
y con cada día se alegraran.  
Si la gente usara el corazón,  
bastara.  
Si la gente usara el corazón  
cuando relaten  
el debut de la imaginación  
y se delaten.  
Sería hasta asumido el sinsabor  
y más llevadero el disparate,  
nos entenderíamos mejor,  
nos respetaría quien retrate  
si se desdefñara la razón  
que late.  
Si la gente usara el corazón  
o trate.

*La Habana (2002)*

IF ONLY PEOPLE WOULD USE THEIR  
HEART

If only people would use their heart  
while proclaiming  
the disturbances within the bowl  
they cook.

If only they would not mistreat the season  
And become desperate because it is not more.  
if only people would find equilibrium  
and with every day they would be happy.  
If people would use their heart,  
It would be enough.

If people would use their heart  
when narrating  
the debut of the imagination  
would reveal themselves.

Bitterness would be surmountable  
and absurdity would be easily bearable.  
We would understand each other better;  
Those who retreat would respect us  
even if the reason was disdained  
that beats.

If people would use their heart  
or at least try.



TROVADOR  
(A SILVIO)

Yo cantaba en París con Jacques Brel  
en Girona también con Serrat  
en Madrid con Alberto Cortez  
y con Silvio en mi vieja ciudad.  
Que con Sindo, Corona y Teté  
Matamoros, Rosendo, Compay  
soy un bálsamo para el envés  
otro bardo con su navegar.  
Trovador, trovador porque sé  
trovador, trovador y con más  
trovador, trovador, ¡mire usted!  
trovador, trovador, además.  
Aunque muchos lo saben, tal vez  
unos cuantos lo van a ignorar  
y lo grito por si no lo ves  
trovador y con aires de mar.  
Si la vida me impuso un trapiés  
o no supe de donde abreviar  
por derecho y por sobre el revés  
trovador desde el tiempo de amar.  
Trovador, trovador porque sé  
trovador, trovador y con más  
trovador, trovador, ¡mire usted!  
trovador, trovador, además.

*La Habana (2002)*

TROBADOUR  
(For Silvio)

I was singing in Paris with Jacques Brel  
in Girona with Serrat as well  
in Madrid with Alberto Cortez  
and with Silvio in my old town.

What about Sindo, Corona and Tete  
Matamoros, Rosendo, Compay  
I am a balsam for the underside  
another bard with his own path.

Troubadour, troubadour because I know  
troubadour, troubadour and with more  
troubadour, troubadour, look !  
troubadour, troubadour, moreover.

Even though many know, maybe  
a few will ignore  
and I scream in case you don't see it  
troubadour and with ocean breeze.

Even if life caused me to stumble,  
or I didn't know from where to water  
to one side and to the other  
troubadour since the time of love.

Troubadour, troubadour because I know  
troubadour, troubadour and with more  
troubadour, troubadour, look !  
troubadour, troubadour, moreover.



## AMIGOS COMO TU Y YO

*Dúo con Silvio Rodríguez*

Amigos como tu y yo  
 volverán a encontrarse  
 por cualquier inventado rincón  
 que el instinto desande.  
 Tal vez otra mañana de sol,  
 cierta o imaginada,  
 con muy poco de brillo en la voz  
 y añeja la mirada,  
 pero amigos como tu y yo  
 conocen la llamada.  
 Amigos como tu y yo  
 volverán a acercarse  
 subirán al celeste escalón  
 sin apenas tocarse,  
 despertarán el duende patrón  
 de las cosas perdidas  
 reclamándole olvido y adiós  
 para las despedidas,  
 porque amigos como tu y yo  
 desbordan lejanías.  
 Amigos como tu y yo  
 volverán a juntarse  
 la distancia propicia, un olor,  
 que ni el tiempo deshace.  
 Compartirán más tarde el sabor  
 a domingo y nostalgia  
 y mantendrán a punto el vapor  
 para las añoranzas;  
 y es que amigos como tu y yo  
 son milagros del alma!

1991

## FRIENDS LIKE YOU AND I

*Duet with Silvio Rodríguez*

Friends like you and I  
 Will see each other again  
 in whatever invented corner  
 That instinct retraces  
 Maybe another sunny morning  
 Real or imagined  
 With very little brilliance in the voice  
 And the appearance aged  
 But friends like you and I  
 Know the call  
 Friends like you and I  
 Will come close again  
 We will climb the celestial stairs  
 Without pain touching us  
 We will wake up the Father of Elves  
 Of lost things  
 Reclaiming from him the forgotten and saying  
 Goodbye to farewells,  
 Because friends like you and I  
 Cross the border of distances  
 Friends like you and I  
 Will get together again  
 The distance favours a scent  
 That not even time can undo  
 We will share much later the flavour  
 Of Sundays and nostalgia  
 And we will maintain to a point the vapour  
 Of yearnings;  
 It's just that friends like you and I  
 Are miracles of the soul!



Amaury has conducted TV programs to great public acclaim, gaining in 1987 the UNEAC's Prize for his "De Vuelta" program. He also received, in 1994, the Distinction for National Culture. On December, 2003, he received the Felix Varela Order, as one of the most internationally famous Cuban artists.

At the beginning some of his songs had a jazz flavor; references from Emerson Lake and Palmer's music can be felt. Other works were permeated with rock. Later on his creation has been based on a more romantic style, featuring the lyricism of his melody as well as his vocal quality. His charisma places him among the most popular of Cuban popular music artists. His songs have been sung by famous singers such as Ana Belén, Nacha Guevara, Mercedes Sosa, Danny Rivera, Pablo Milanés, and Charles Aznavour, and have even been the inspiration for ballet pieces.

### **Selection of Works**

Among his compositions, we can highlight: *Gabriela*; *No lo van a impedir*; *Dame*; *Para cuando me vaya*; *Abecedario*; *Acuérdate de Abril*; *Diez*; *Sí yo pudiera*; *Vuela pena*; *Hacerte venir*, and others.

See discography in [www.discuba.com](http://www.discuba.com)

Co-sponsored by  
**Canadian Centre for Ethnomusicology**  
and  
**Por el Amor a la Mùsica Latina**



# MUSIC FOR ALL

opundo



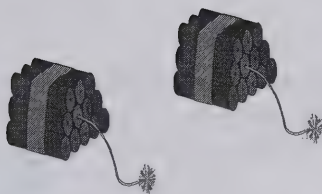
DEPARTMENT OF  
**MUSIC**

***If Music is  
an important part  
of your life...***

*Join us!*

**Department of Music**  
Fine Arts Building 3-82  
University of Alberta  
Telephone: 492-3263  
Web address:  
<http://www.ualberta.ca/music>





# *A Concert of New Electroacoustic and Interactive Compositions*

**Students of MUSIC 545**

**Tuesday, December 14, 2004**

**12:00 noon**

**Studio 27**

**Fine Arts Building**



**A Concert of New Electroacoustic  
and Interactive Compositions**  
**Tuesday, December 14, 2004**  
**12:00 noon**  
**Studio 27**  
**Fine Arts Building**



**1 - Mark Nerenberg**  
*Piece for Marimba, Painter, and Live Electronics*

*Nicholas Jacques (Marimba)*  
*Erin Hooper (Painter)*

**2 - Kenya Kondo** *I've got to know*

*Kenya Kondo (guitar)*  
*Ryan Stewart (guitar)*

**3 - Robyn Taylor** *Deep Surrender*

*Robyn Taylor – voice & keyboard*

**4 - Po-Yuan Ku** *untitled*

*Po-Yuan Ku - saxophone*





**5 - Craig Shram**

*untitled*

*Stephen Tchir - banjo*

**6 - André Lalonde**

*FrankenSine*

**7 - Heather Hindman**

*Altovis*

*Christian Berubé - voice*

**8 - Braden Sustrik**

**915**

*David Sustrik - guitar*

All compositions created with Max/MSP /Jitter by  
[www.cycling74.com/](http://www.cycling74.com/) running on Apple Macintosh computers with a  
MOTU 2408 audio interface.







## University of Alberta Trombone/Euphonium Ensemble

Erika Hagen

Audrey Ochoa

Monica Walczak

Chelsea Mandrusiak

Edward Stein

Nicole Vickers

John McPherson

Christopher Taylor



## University of Alberta Horn Choir

Lorraine Howard

Dubrena Myroon

James Robertson

Olwyn Supeene

special guest:

Kathryn Magnan

Jennifer Reimer

Lee Solotki

Brenda Vanneste

Devin Cook, tuba



*"Things which are complicated tend to disappear and get lost. Simplicity is difficult, not easy. Beauty is simple. All unnecessary elements are removed - only essence remains."*

*-Alan Hovannes*

*"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."*

*-Johann Sebastian Bach*

*"I despise a world which does not feel that music is a higher revelation than all wisdom and philosophy"*

*- Ludwig van Beethoven*

*"I'd like to play for you one of my compositions, my only composition."*

*-Dizzy's long-time introduction of "Night in Tunisia"*

*If you would like to be informed of future Trombone Events please sign our contact list*



# BONES & CONES & EUPHONIUMS

Wednesday December 15th, 2004  
Convocation Hall, University of Alberta

Canzona per 8 Tromboni (1608) .....Tiburtio Massaino (c.1580)

U of A Trombone/Euphonium Ensemble

Prelude & Fugue #1 in C major .....J. S Bach (1685-1750)...arr. Ken Read

Scarbourough Fair .....Traditional... arr. Bill Reichenbach

Ritchie Trombone Choir

Three Hymn Tune Settings.....Paul Basler (b. 1963)

1. Abide With Me    2. Amazing Grace    3. Shall We Gather at the River

Gerald Oncuil, horn    Judy Loewen, piano

Concerto in Eb for Bassoon.....Antonio Vivaldi (1678-1741)

1. Presto                      3. Allegro

2. Adagio Espressivo from Symphony #29.....Alan Hovanes (1911-2000)

John McPherson, euphonium    Judy Loewen, piano

Trio for Horns, Op. 82.....Anton Reicha (1770 - 1836)

1. Moderato

Brenda Vanneste    Jennifer Reimer    Olwyn Supeene, natural horns

-----Intermission (10 min.)-----

Egmont Overture, Op. 84.....Ludwig van Beethoven (1770 - 1827)... arr. Alan Civil

U of A Horn Choir    Gerald Oncuil, conductor

Two English Madrigals.....Thomas Morley (1557-1603)... trans. Richard Myers

1. Now is the Month of Maying                      2. My Bonnie Lass

Ach Gott, wie manches Herzelied.....J. S Bach (1685-1750)... trans. David Fetter

A Night in Tunisia.....Dizzy Gillespie(1917-1993)... arr. Mark Nightingale

U of A Trombone/Euphonium Ensemble

Air from the Suite in D.....J. S Bach (1685-1750)... arr. Ken Read

Lassus Trombone.....Henry Fillmore(1881-1956)... arr. James Christenson

the Entire Cast





DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

*International Sax Prix Rome 2005*

### Po-Yuan Ku, saxophone

assisted by  
**Sylvia Shadick-Taylor, piano**

**Thursday, December 16, 2004 at 8:00 pm**

#### **Program**

Études pour Saxophone alto et piano (1970)

Charles Koechlin  
(1867-1950)

Six Pièces Musicales d'Etude (1954)  
1. Ballade

Raymond Gallois Montbrun  
(b. 1918)

Tableaux de Provence (1960)

Paul Maurice  
(1910-1967)

Brilliance pour saxophone alto et piano (1974)

Ida Gotkovsky  
(b. 1933)

#### **Intermission**

Prélude, Cadence et Finale (1956)

Alfred Desenclos  
(1912-1971)

Fantaisie-Impromptu pour saxophone alto et piano (1953)

Andre Jolivet  
(1905-1974)

Fuzzy Bird Sonata (1995)

Takashi Yoshimatsu  
(b. 1953)

Reception to follow







Rachel Busby, Oboe, English Horn & Piano  
Tegan Becker, Oboe & Piano  
Jeremy Maitland, Trumpet

Thursday, December 23, 2004  
at 8:00 pm

Trio Sonata in E minor, BWV 528 (1730)  
Adagio - Vivace  
Andante  
Un poco allegro

Johann Sebastian Bach  
(1685-1750)

Tegan Becker, oboe  
Rachel Busby, piano

Triptyque (1957)  
Scherzo  
Largo  
Saltarelle

Henri Tomasi  
(1901-1971)

Jeremy Maitland, trumpet  
Rachel Busby, piano

INTERMISSION

Trio Sonata in E $\flat$  Major, BWV 525 (1727)  
Allegro moderato  
Adagio  
Allegro

J.S. Bach  
(1685-1750)

Rachel Busby, oboe  
Tegan Becker, piano

Quiet City (1940)

Aaron Copland  
(1900-1990)

Jeremy Maitland, trumpet  
Rachel Busby, English horn  
Tegan Becker, piano



Arts Building  
University of Alberta



Department of Music  
University of Alberta







***Hear's to your Health***

**Martin Riseley, violin  
Allene Hackleman, horn  
Jacques Després, piano**

**Wednesday, January 12, 2005  
at 5:00 pm**

**Foyer, Bernard Snell Auditorium  
Walter Mackenzie Health Sciences Centre  
University Hospital**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Sonata in F Major for Violin  
and Piano, Op. 24 (1800)

Ludwig van Beethoven  
(1770-1827)

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Trio in E-Flat Major for Piano, Violin  
and Horn, Op. 40 (1865)

Johannes Brahms  
(1837-1897)

Andante

Scherzo: Allegro

Adagio molto

Finale: Allegro con brio

This concert was kindly sponsored by the Faculty of Medicine and Dentistry  
and the Department of Music.

Reception to follow.



Acclaimed by the press for his performances and recordings, pianist **Jacques Després** has appeared as soloist with many symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage in gala concerts with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Després tours have included numerous recitals broadcast on CBC radio. Després was recipient of the Frank Kopp Memorial Prize at the University of Maryland International Piano Competition, the First Prize at the Montreal Symphony Orchestra Competition; and the 'Prix d'Europe' awarded by the Musical Academy of Quebec. He also received grants from the Juilliard School, the Quebec Ministries of Education and Cultural Affairs, and the Canada Council for the Arts.

Dr Després was Artistic Director of the 'Summer Serenades' at the Staller Center of the New York State University at Stony Brook, where he also completed a doctorate in performance. He holds a Masters degree from the Juilliard School of Music, an Artist Diploma from Indiana University, and a Premier Prix de Piano from the Conservatoire de Québec. He studied with György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Jacques Després' numerous recordings are available on the Eröica, VDE/Gallo, Naxos, and ArktoS labels. Jacques Després is Associate Professor of Piano at the University of Alberta.

A native of Vancouver, **Allene Hackleman** began studying the horn under the tutelage of her father, Martin Hackleman (former member of the Canadian Brass and former Principal Horn of the Vancouver Symphony Orchestra, and currently member of the Washington, D.C.-based National Symphony Orchestra). She later attended the Interlochen Arts Academy in Michigan, earning her bachelor of music degree in performance from the College-Conservatory of Music at the University of Cincinnati, where she studied with Randy Gardner. In 2002, Ms Hackleman served as an apprentice in the National Academy Orchestra of Canada. She has performed with the National Symphony Orchestra (Washington, D.C.), the Montréal Symphony, and the Evansville Philharmonic.

As a soloist, Allene Hackleman has performed with the Victoria Symphony, as well as the Conservatory Philharmonia and Chamber Orchestra of Cincinnati. She has attended the Sarasota Music Festival, Music Academy of the West, and the Opera Theatre and Music Festival of Lucca (Italy). Recently, Ms Hackleman completed a long-term career development residency at the Banff Centre (where the musician she replaces at the ESO, David Hoyt, has just been named Director of the Music and Arts Program). She pursues an avid interest in chamber music.

**Martin Riseley** has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious \$30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa



Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

### Upcoming Events

Friday, January 14, 2005 at 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

*"Bach by Candlelight"*

Part I of the Suites for Unaccompanied Cello (BWV 1008, 1009, 1010)

Johann Sebastian Bach No 2 in D Minor, No 3 in C Major, No 4 in E-Flat Major

Admission: \$15/student/senior, \$20/adult

Saturday, January 15, 2005 at 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

*"Bach by Candlelight"*

Part II of the Suites for Unaccompanied Cello (BWV 1007, 1011, 1012)

Johann Sebastian Bach No 1 in G Major, No 5 in C Minor, No 6 in D Major

Admission: \$15/student/senior, \$20/adult

Wed, Thurs, Fri & Sat, January 26, 27, 28 & 29, 2005 at 8:00 pm

**The University of Alberta Opera Workshop**

**Alan Ord, Director**

and the **University Symphony Orchestra**

**Tanya Prochazka, conductor**

**Sylvia Shadick Taylor, Repetiteur**

Two one-act operas

Giacomo Puccini *Gianni Schicchi*

Gian Carlo Menotti *The Old Maid and the Thief*

Admission: \$10/student/senior, \$15/adult



### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**

## **CONTEMPO**

**Friday, January 14, 2005 at 5:00 pm**

### **Program**

Speech of the Human Soul (2004)

Luke Ertman

**Alyssa Miller, oboe**  
**Montano Cabezas, piano**

Against the still gray background I move, Your golden breath in my sails (2004) Lily Chan

**Aura Giles, flute**  
**Alyssa Miller, oboe**  
**Montano Cabezas, piano**

Out of Season (2004)  
(in 3 movements)

Jen Reimer  
Text by Anne Hebert

**Erika Vogel, soprano**  
**Aura Giles, flute**  
**Montano Cabezas, piano**

**La Fille Maigre**  
Je suis une fille maigre  
Et j'ai de beaux os

Je polis sans cesse  
Comme de vieux métaux

Les bijoux et les fleurs  
Sont hors de saison

**Studio 27**  
**Fine Arts Building**









Tanya Prochazka, cello

***"Bach By Candlelight"***

Friday, January 14, 2005

Saturday, January 15, 2005

7:15 pm

*Pre-Concert Introduction*

by Tanya Prochazka

Main floor, Convocation Hall

8:00 pm

*Concert*



Arts Building  
University of Alberta



UNIVERSITY OF  
ALBERTA



# Six Suites for Solo Cello (BWV 1007-1012)

Friday, January 14, 2005

## Program

### Part I of the Suites for Unaccompanied Cello (BWV 1009, 1008, 1010)

Suite No 3 in C Major, BWV 1009 (Cöthen, circa 1730)

- Prelude
- Allemande
- Courante
- Sarabande
- Bourree I
- Bourree II
- Gigue

Suite No 2 in D Minor, BWV 1008 (Cöthen, circa 1730)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

## Intermission

Suite No 4 in E-Flat Major, BWV 1010 (Cöthen, circa 1730)

- Prelude
- Allemande
- Courante
- Sarabande
- Bourree I
- Bourree II
- Gigue



# **Johann Sebastian Bach (1685-1750)**

**Saturday January 15, 2005**

## **Program**

### **Part II of the Suites for Unaccompanied Cello (BWV 1007, 1011, 1012)**

Suite No 1 in G Major, BWV 1007 (Cöthen, circa 1730)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Suite No 5 in C Minor, BWV 1011 (Cöthen, circa 1730)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

## **Intermission**

Suite No 6 in D Major, BWV 1012 (Cöthen, circa 1730)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte 1
- Gavotte 1 i
- Gigue



## Program Notes

by Allison Fairbairn

### Suites for Unaccompanied Cello

Johann Sebastian Bach

*b* Eisenach, 21 March 1685

*d* Leipzig; 28 July 1750

In December of 1717, Johann Sebastian Bach took up his duties as conductor at the court of Prince Leopold of Anhalt-Cöthen. Now at a Protestant court, Bach no longer had to play the organ or compose church music; instead he was expected to compose instrumental works for the orchestra he conducted. It is no surprise that the bulk of his instrumental works come from this period.

Bach uses the same basic order of dance forms in each of these suites, which parallel the English Suites for Keyboard in form, and were written around the same time, circa 1720. The *Preludes*, the only non-dance pieces in each suite, are typically the most lengthy in each set and the most demanding for the performer. The *Preludes* are regularly followed by an *Allemande*, which was originally a German stepping dance. By Bach's time the *Allemande* was no longer danced, surviving only as a kind of composed music. The characteristics retained include a moderate tempo, an even pulse and a short upbeat. The cello suites feature both known types of *Allemande*: No. 6 features an *Allemande grave*, a slower, more serious movement, and Nos. 1-5 feature the *Allemande gaie*, a jollier, faster dance form.

The French *Courante* is somewhat faster than the *Allemande*, and is often replaced by its Italian variant, the much livelier *Corrente*. The former is typically written in 3/4, 3/2, or 6/4, time, and the latter in 3/4, or 3/8 time. Although Bach uses the French term *Courante* in all six cello suites, Nos. 1-3 and 6 are actually written in the Italian style. The *Courante* forms a counterpart to the *Allemande* within the suite due to its differing tempo and metre, and its simpler rhythm. In the third suite, Bach's writing harkens back to the older form of the variation suite, with a *Courante* developed directly out of the *Allemande*.

The third dance form of the suites is the *Sarabande*. Likely of Spanish origin, these dances were initially considered quite passionate and erotic, but after spreading to England and France the character of the dance was considerably transformed into a stylized form, as the slowest movement in the suite.

Following the *Sarabande* are dances which were known in German as *Galanterien*, and were relatively late arrivals to the suite form. Retaining their dance character within the suite, these pieces became a kind of contrast to the more stylized basic dances. Inserted in the cello suites in pairs (e.g. Menuet I – Menuet II), they form a da capo form with each other; the first is repeated after



the second, taking on the role of the trio. Often the differing character is evident in a change in key as well (as in Nos. 1-3).

Pairs of *Menuets*, an old French court dance, are featured in the first two suites. In 3/4 time, with no upbeat, these dances are in a moderate tempo and usually have very little, if any, ornamentation. The *Bourrée* is also a French dance, originating in the Auvergne. Featured in suites 3 and 4, these lively, up-tempo dances are in 2/2 time with two accents in each bar and an upbeat which may consist of two eighth notes or four sixteenth notes. The last two cello suites feature two *Gavottes* between the *Sarabande* and *Gigue*. The *Gavotte*, another old French dance, has a moderately fast tempo with a kind of leaping character. Generally in 2/2 or 4/4 time, it is preceded by an upbeat of half a bar. The second pair of the *Gavottes* may take on the character of the *Musette*, a French shepherd's dance. The original meaning of *Musette* is "bagpipe," and in this dance the key tone (and sometimes the fifth) is sounded throughout the piece as a drone. An example of this can be found in the second *Gavotte* of suite No. 6.

The *Galanterien* are followed by the fourth principal dance and closing movement of the suite, the *Gigue*. The name of this dance is derived from an English nickname for the violin. The fastest movement of the suite, it appears here in 3/8, 6/8 and 12/8 time signatures, with an eighth note upbeat. These graceful, relaxed movements provide an effective closing for each suite.



## **Tanya Prochazka**

Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist Tanya Prochazka (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Forsyth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational



tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberman, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.



## Upcoming Events

### January

17 Monday, 12:00 noon  
*Music at Noon, Convocation Hall*  
**Student Recital Series**  
Featuring students from the  
Department of Music  
Free admission

26, 27, 28 & 29  
Wed, Thurs, Fri & Sat, 8:00 pm  
**The University of Alberta**  
**Opera**  
with the  
University Symphony Orchestra  
**Alan Ord, Director**  
**Tanya Prochazka, conductor**  
**Sylvia Shadick Taylor, Repetiteur**  
Two one-act operas  
Giacomo Puccini *Gianni Schicchi*  
Gian Carlo Menotti *The Old Maid*  
*and the Thief*  
Admission: \$10/student/senior, \$15/adult

30 Sunday, 3:00 pm  
Master of Music Recital  
**Jamie Burns, Choral Conducting**  
Works by Gabrieli, Rutter, Mendelssohn,  
Holst, Grainger, and others  
All Saints' Anglican Cathedral  
Free admission

31 Monday, 12:00 noon  
**Noon-Hour Organ Recital**  
*All Bach: Bach Organ Works*  
Featuring students, faculty and guests  
of the University of Alberta  
Department of Music  
Free admission

### February

1 Tuesday, 8:00 pm  
Doctor of Music Recital  
**Eleni Pappa, piano**  
Works by JS Bach, Beethoven,  
Liszt and Ives  
Free admission

4 Friday, 8:00 pm  
*Music at Convocation Hall*  
*Duo Majoya* plays the piano,  
harpsichord and organ  
**Marnie Giesbrecht, organ**  
**Joachim Segger, piano**  
Domenico Scarlatti and Antonio Soler  
*Sonatas and Concertos for One and Two*  
*Keyboard Instruments*  
Admission: \$15/student/senior, \$20/adult

5 Saturday, 8:00 pm  
**The University of Alberta**  
**Symphonic Wind Ensemble**  
**William H Street, Director**  
Admission: \$10/student/senior, \$15/adult

7 Monday, 12:00 noon  
*Music at Noon, Convocation Hall*  
**Student Recital Series**  
Featuring students from the  
Department of Music  
Free admission

7 Monday, 8:00 pm  
**Composers Concert**  
Featuring recent works by  
U of A Student Composers  
Free admission



*Please donate to Campus Food Bank*

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.  
Please call 492-0601 to confirm concerts (after office hours a recorded  
message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon Student Recital Series**

**Monday, January 17, 2005 at 12:00 noon**

### **Program**

Miroirs (1904-5)

Oiseaux tristes

Alborada del gracioso

Maurice Ravel

(1875-1937)

**Riana Vermaak, piano**

Sonata in B Minor, S. 178 (1854)

Franz Liszt

(1811-1886)

**Montano Cabezas, piano**







# **The University of Alberta Recital Choir**

## **Jamie Burns, Conductor**

Candidate for the Master of Music degree

in Choral Conducting

with the

**River City Brass Ensemble**

**Kevin Dill, organ**

**Rob Curtis, piano**

# **P r o g r a m**

**Sunday,  
January 30, 2005  
at 8:00 pm**

**All Saints' Anglican Cathedral  
10035-103 Street  
Edmonton, Alberta**



DEPARTMENT OF  
**MUSIC**







## **Program**

### **I**

In ecclesiis (1615)

Giovanni Gabrieli  
(c.1554-1612)

**River City Brass Ensemble**

**Kevin Dill, organ**

Soloists **Dawn Bailey, soprano**

**Rob Curtis, baritone**

**WeiHsi Hu, tenor**

### **II**

Fa Una Canzona (1580)

Orazio Vecchi  
(1550-1605)

Weep You No More, Sad Fountains (1603)

John Dowland  
(1563-1626)

El Grillo (1505)

Josquin des Prez  
(c.1450/55-1521)

### **III**

The Last Words of David (1949)

Randall Thompson  
(1899-1984)

**Rob Curtis, piano**

Behold, The Tabernacle of God (1933)

Healy Willan\*  
(1880-1968)

Richte mich, Gott (1844)

Felix Mendelssohn Bartholdy  
(1809-1847)

## **Intermission**



#### **IV**

Ah! Si mon moine voulait danser (1994)

arr Donald Patriquin\*

**Rob Curtis, piano**  
**Adam Sweet, spoons**

Irish Tune From County Derry (1902)

Percy Aldridge Grainger  
(1882-1961)

From **Six Choral Folk Songs**, Op. 36B (1916)

Gustav Holst  
(1874-1934)

4. Song of the Blacksmith

5. I Love My Love

6. Swansea Town

#### **V**

Gloria (1974)

John Rutter  
(b. 1945)

**River City Brass Ensemble**

**Kevin Dill, organ**

Soloists **Kimberley Denis and Kathleen Skinner, soprano**  
**Jenica Hagan, alto**

\*denotes Canadian Composer

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Burns.

Mr Burns is a recipient of a Beryl Barns Memorial Award (Graduate), an Alberta Arts Graduate Scholarship, and a Province of Alberta Graduate Scholarship.

Please stay for a reception after tonight's performance.



## Texts and Translations

### In ecclesiis

In ecclesiis benedicite Domino.  
Alleluia.  
In omni loco dominationis  
benedic anima mea Dominum.  
Alleluia.  
In Deo salutari meo et gloria mea.  
Deus auxilium meum et spes mea in Deo est.  
Alleluia.  
Deus noster te invocamus,  
te laudamus, te adoramus.  
Libera nos, salva nos, vivifica nos.  
Alleluia.  
Deus adiutor noster in aeternum.  
Alleluia.

### Fa Una Canzona

Fa una Canzone senza note nere  
Se mai bramasti la mia gratia havere.  
Falla d'un tuono ch'invita al dormire,  
Dolcemente facendola finire.

Per entro non vi spargere durezza,  
Che le mie orecchie non vi sono avezze.  
Falla d'un tuono ch'invita al dormire,  
Dolcemente facendola finire.

### Weep You No More, Sad Fountains

Weep you no more, sad fountains;  
What need you flow so fast?  
Look how the snowy mountains,  
Heav'n's sun doth gently waste!  
But my sun's heav'nly eyes  
View not your weeping,  
That now lies sleeping,  
now softly lies sleeping

Sleep is a reconciling,  
A rest that peace begets:  
Doth not the sun rise smiling,  
When fair at ev'n he sets?  
Rest you then, rest, sad eyes!  
Melt not in weeping,  
While she lies sleeping,  
now softly lies sleeping

In the churches bless the Lord.  
Alleluia.  
In all the high places  
bless the Lord, my soul.  
Alleluia.  
In God is my salvation and my glory.  
God is my help and my hope is in God.  
Alleluia.  
Our God, we call upon you,  
we praise you, we adore you.  
Free us, save us, give us life.  
Alleluia.  
God is our help for ever more.  
Alleluia.

Make a song without black notes,  
if you ever wished to have my favour.  
Make it in a mode that invites one to sleep,  
finishing it softly.

Don't put dissonances into it,  
because my ears are not used to them.  
Make it in a mode that invites one to sleep,  
finishing it softly.



### **El Grillo**

El grillo,  
el grillo è buon cantore,  
Che tienne longo verso  
Dalle beve grillo canta  
dalle, dalle, beve, beve, grillo, grillo canta!  
El grillo,  
el grillo è buon cantore

Ma, non fa come gli altri uccelli,  
Come li han cantato un poco,  
Van' de fatto in altro loco  
Sempre el grillo sta pur saldo,  
Quando la maggior è'l caldo  
Al' hor canta sol per amore

### **The Last Words of David**

He that ruleth over men must be just, ruling in the fear of God. And he shall be as light of the morning, when the sun riseth, even a morning without clouds; as the tender grass springing out of the earth by clear shining after rain. Alleluia.

### **Behold, The Tabernacle of God**

Behold, the tabernacle of God is with men, and the Spirit of God dwelleth within you: for the temple of God is holy, Which temple are ye: for the love of whom ye do this day celebrate the joys of the temple with a season of festivity. O how dreadful is this place. This is the house of God, and this is the gate of heav'n.

### **Richte Mich, Gott**

Richte mich, Gott,  
und führe meine Sache wider das unheilige Volk,  
und errette mich von den falschen und bösen Leuten.  
Denn du bist der Gott, du bist der Gott meiner Stärke;  
warum verstössest du mich?  
Warum lässest du mich so traurig gehn,  
wenn mein Feind mich drängt?  
Sende dein Licht und deine Wahrheit,  
dass sie mich leiten zu deinem heiligen Berge,  
und zu deiner Wohnung.  
Dass ich hinein gehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke, mein Gott.  
Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott!  
denn ich werde ihm noch danken,  
dass er meines Angesichts Hülfe, und mein Gott ist.

The cricket,  
The cricket is a very good singer  
He can sing very long  
He sings all the time,  
All the time.  
The cricket,  
The cricket is a good singer.

But he doesn't act like the birds.  
If they've sung a little bit  
They go somewhere else  
The cricket remains where he is  
If the month of May is warm  
Because he sings out of love.

Vindicate me, O God  
and lead my cause against the unholy nation,  
and deliver me from the false and evil people.  
Then you are the God, you are the God of my strength;  
Why do you disown me?  
Why do you let me go so sadly,  
when my enemy presses me?  
Send your light and your truth,  
that they may guide me to your holy mountain,  
and to your dwelling.  
That I may go to the altar of God,  
To the God, who is my friend and my delight,  
and whom, O God, I will praise with the harp, my God.  
What saddens you, my soul,  
and is so disturbed within me?  
Wait for God!  
whom I shall praise again,  
who is my help and my God.



**Ah! Si mon moine voulait danser**

O danse mon moine danse,  
bu n'entends pas la danse.

Ah! Si mon moine voulait danser –

un capuchon je lui donnerais.  
un ceinturon je lui donnerais.  
un chapelet je lui donnerais.  
un froc de bur' je lui donnerais.

S'il n'avait fait voeu de pauvreté  
bien d'autres choses je lui donnerais!

Oh dance, my monk, danse  
you don't hear the dance.

Ah! If my monk would like to dance –

I would give him a cap.  
I would give him a sash.  
I would give him a rosary.  
I would give him a homespun coat.

If he had not made a vow of poverty,  
I would give him other things as well.

**From Six Choral Folk Songs**

**4. Song of the Blacksmith**

For the blacksmith courted me, nine months and better;  
And first he won my heart, till he wrote to me a letter.  
With his hammer in his hand, for he strikes so mighty and clever,  
He makes the sparks to fly all round his middle.

**5. I Love My Love**

Abroad as I was walking, one evening in the spring,  
I heard a maid in Bedlam so sweetly for to sing;  
Her chains she rattled with her hands, and thus replied she:  
"I love my love because I know my love loves me!

O cruel were his parents who sent my love to sea,  
And cruel was the ship that bore my love from me;  
Yet I love his parents since they're his although they've ruined me:  
I love my love because I know my love loves me!

With straw I'll weave a garland, I'll weave it very fine;  
With roses, lilies, daisies, I'll mix the eglantine;  
And I'll present it to my love when he returns from sea.  
For I love my love, because I know my love loves me."

Just as she there sat weeping, her love he came on land,  
Then, hearing she was in Bedlam, he ran straight out of hand;  
He flew into her snow-white arms, and thus replied he:  
"I love my love, because I know my love loves me; I know my love  
loves me."

She said: "My love don't frighten me; are you my love or no?"  
"O yes, my dearest Nancy, I am your love, also  
I am return'd to make amends for all your injury;  
I love my love, because I know my love loves me."

So now these two are married, and happy may they be  
Like turtle doves together, in love and unity.  
All pretty maids with patience wait that have got loves at sea;  
I love my love because I know my love loves me.



## 6. Swansea Town

Oh! Farewell to you my Nancy, ten thousand times adieu,  
I'm bound to cross the ocean, girl, once more to part with you;  
Once more to part with you, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Old Swansea Town once more, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Oh! It's now that I am out at sea, and you are far behind,  
Kind letters I will write to you of the secrets of my mind;  
The secrets of my mind, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Old Swansea Town once more, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Oh now the storm it's rising, I can see it coming on,  
The night so dark as anything, we cannot see the moon;  
Our good old ship she is toss'd aft, our rigging is all tore,  
But still I live in hopes to see Old Swansea Town once more.

Oh it's now the storm is over and we are safe on shore,  
We'll drink strong drinks and brandies too, to the girls that we adore,  
To the girls that we adore, fine girls, we'll make this tavern roar,  
And when our money is all gone we'll go to sea for more.

Old Swansea Town once more, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.



## Gloria

### I

Gloria in excelsis Deo  
et in terra pax hominibus  
bonae voluntatis.  
Laudamus Te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter  
gloriam tuam.

### II

Domine Deus, rex coelestis,  
Deus Pater omnipotens.  
Domini Fili unigenite,  
Jesu Christe altissime,  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
miserere nobis.

### III

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,  
Jesu Christe.  
Cum sancto spiritu in Gloria  
Dei Patris. Amen.

Glory to God in the highest,  
and on earth, peace towards  
men of good will.  
We praise You, we bless You,  
we adore You, we glorify You,  
We give thanks to You for Your  
great glory.

Lord God, heavenly king,  
Lord Father almighty.  
Lord, the only-begotten Son,  
Jesus Christ, the most high,  
Lord God, Lamb of God,  
Son of the Father.  
You, who takes away the sins of the world,  
have mercy upon us,  
receive our prayers.  
You, who sits at the right hand of the Father,  
have mercy upon us.

For You alone are holy,  
You alone are the Lord,  
You alone are most high,  
O Jesus Christ.  
With the holy spirit, in the glory of  
God the Father. Amen.



**Jamie Burns** holds bachelor degrees with distinction in music and education from the University of Alberta, where he is currently completing a Master of Music in Choral Conducting.

In addition to his coursework, he maintains an active performance schedule as a trumpeter, pianist, singer, percussionist, and jazz musician. Mr Burns is currently the Assistant Conductor of the University of Alberta Mixed Chorus, and is a member of the U of A Madrigal singers. He also plays trumpet in the New Edmonton Wind Sinfonia, and was a cornetist in the Mill Creek Colliery Band for several years.

Mr Burns has taught instrumental music for Edmonton Public Schools, jazz history and improvisation at the U of A Summer Jazz Camp, and undergraduate aural and keyboard skills in the U of A's Music Department, and is in demand as a high school choral clinician. He has received numerous institutional and provincial awards for academics, leadership, and musicianship.

Mark your calendars!  
**Rob Curtis, Conductor**  
Sunday, April 10, 2005  
at 3:00 pm  
St Timothy's Anglican Church  
8420-145 Street  
Free admission



**The University of Alberta  
Recital Choir**

**Soprano**

Jennifer Alexander  
Dawn Bailey  
Kimberley Denis  
Katie Gamble  
Jessica Heine  
Maria Holub  
Kathleen Skinner  
Brenda Vanneste

**Alto**

Alice Boyd  
Ruth Brodersen  
Sable Chan  
Mary Day  
Catherine Glasper  
Jenica Hagan  
Ugo Nzekwu  
Karen Schaapman  
Olwyn Supeene

**Tenor**

Curtis Dueck  
WeiHsi Hu  
Andrew Richardson  
C.D. Saint  
Ian Trace  
Jordan van Biert

**Bass**

Kyle Carter  
Rob Curtis  
Luke Ertman  
Martin Hicks  
Ricky Lam  
Ryan Sigurdson  
Adam Sweet  
Rob Zylstra

**River City Brass Ensemble**

**Trumpet**

Alvin Lowrey (Faculty)  
Stephen Williams (Alumnus)  
Wendy Grasdahl (Faculty)  
Nancy Stepney (Alumnus)

**Trombone**

Marty Majorowicz  
Audrey Ochoa  
Christopher Taylor (Faculty)

**Tuba**

Andre Guigui

**Percussion**

Graeme Peppink (Alumnus)  
Allyson Rogers



## Upcoming Events

### January

31 Monday, 8:00 pm

Doctor of Music Recital

**Riana Vermaak, piano**

Featuring works by Brahms, Beethoven,  
Adams, Scarlatti and Ravel

Free admission

### February

1 Tuesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

9:30-10:50 am Lecture

*The saxophone's early history, and  
it's early role in Bands*

2:00-3:30 pm - Masterclass

Fine Arts Building 1-23

6:30-8:00 pm Lecture

*Alfred Desenclos and his Prélude,  
Cadence et Finale*

Fine Arts Building 3-46

Free Admission

1 Tuesday, 3:30-5:00 pm

Horn Masterclass

With Visiting Artist

**Jeff Nelsen**

**Member of the Canadian Brass**

"Auditions: Keys to Fearlessness"

Fine Arts Building 2-28

Free admission

1 Tuesday, 8:00 pm

Doctor of Music Recital

**Eleni Pappa, piano**

Works by JS Bach, Beethoven,  
Liszt and Ives

Free admission

2 Wednesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

12:00-1:00 pm Masterclass

*Chamber music*

Studio 27, Fine Arts Building

3:00-5:00 pm Lecture

*Claude Debussy and the Rapsodie for saxophone*

Fine Arts Building 3-46

Free admission

3 Thursday

Distinguished Visiting Professor

**Jean-Marie Londeix**

11:00 am - 12:20 pm Lecture

*The expressive importance of the attack,  
or, the polymorphic transients (or distinct,  
yet integrated, parts) of the sound*

Fine Arts Building 1-29

6:30-8:00 pm Lecture

*Jacques Ibert and his Concertino  
de Camera*

Fine Arts Building 3-46

Free admission

**Please donate to Campus Food Bank**

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





**Noon-Hour Organ Recital  
with Organists  
Kathryn Bowen  
Alice Boyd  
Philip Chow  
Trish Dandy  
Kevin Dill  
Troy Lamoureux  
Yoon Park**

**Monday, January 31, 2005**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**



**Upcoming Noon-Hour Organ Recitals  
Mondays at 12:00 noon**

February 14

All Canadian: Organ works from the 2004 publication "Te Deum Laudamus" a memorial Tribute to Gerald Bales

February 28

"Pedal Fest"

Including works for pedals alone by Bedard and Persichetti

March 21

Featuring graduate and undergraduate students of the University of Alberta Department of Music

April 11

Featuring graduate and undergraduate students of the University of Alberta Department of Music

Free admission

For more information, please call 492-9145 or contact the Department of Music,  
Fine Arts Building 3-82, Telephone 492-0601



## **Program**

### *Organ Works*

by

**Johann Sebastian Bach**

(1685-1750)

Prelude and Fugue in C Major, BWV 566

**Alice Boyd**

From the **Schubler Chorales**

**Yoon Park**

VI Kommst du nun Jesu, vom  
Himmel herunter, BWV 650

From the Orgelbüchlein

O Mensch, beweine dein' Sünde gross, BWV 622

**Trish Dandy**

In dir ist Freude, BWV 615

**Kathryn Bowen**

Erschienen ist der herrliche Tag, BWV 629

**Troy Lamoureux**

Wer nur den lieben Gott lässt walten, BWV 642

Fantasia in G Minor, BWV 542

**Philip Chow**

Prelude and Fugue in D Major, BWV 532

**Kevin Dill**



## Upcoming Events

### January

31 Monday, 8:00 pm  
Doctor of Music Recital  
**Riana Vermaak, piano**  
Featuring Brahms *Fantasies, Op 116*,  
Beethoven *Sonata, Op 109*  
and other works  
Free admission

### February

1 Tuesday  
Distinguished Visiting Professor  
**Jean-Marie Londeix**  
9:30-10:50 am - Lecture  
*The saxophone's early history, and  
it's early role in Bands*  
2:00-3:30 pm - Masterclass  
Fine Arts Building 1-23  
6:30-8:00 pm Lecture  
*Alfred Desenclos and his Prélude,  
Cadence et Finale*  
Fine Arts Building 3-46  
Free Admission

1 Tuesday, 3:30-5:00 pm  
Horn Masterclass  
With Visiting Artist  
**Jeff Nelsen**  
Member of the Canadian Brass  
"Auditions: Keys to Fearlessness"  
Fine Arts Building 2-28  
Free admission

1 Tuesday, 8:00 pm  
Doctor of Music Recital  
**Eleni Pappa, piano**  
Works by JS Bach, Beethoven,  
Liszt and Ives  
Free admission

2 Wednesday  
Distinguished Visiting Professor  
**Jean-Marie Londeix**  
12:00-1:00 pm - Masterclass  
*Chamber music*  
Studio 27, Fine Arts Building  
3:00-5:00 pm Lecture  
*Claude Debussy and the Rapsodie for  
saxophone*  
Fine Arts Building 3-46  
Free admission

3 Thursday  
Distinguished Visiting Professor  
**Jean-Marie Londeix**  
11:00 am -12:20 pm Lecture  
*The expressive importance of the attack,  
or, the polymorphic transients (or  
distinct, yet integrated, parts) of the  
sound*  
Fine Arts Building 1-29  
6:30-8:00 pm Lecture  
*Jacques Ibert and his Concertino  
de Camera*  
Fine Arts Building 3-46  
Free admission

4 Friday  
Distinguished Visiting Professor  
**Jean-Marie Londeix**  
12:00-1:00 pm Coaching  
Saxophone quartet  
Studio 27, Fine Arts Building  
7:00-8:15 pm Lecture  
"Signes de musique, musique de  
signes...".  
"Signs of Music, music of Signs",  
Muttart Hall, Alberta College  
Co-sponsored by Grant MacEwan  
College and Alberta College  
Conservatory of Music  
Free admission



**Please donate to Campus Food Bank**

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# In Recital

**Riana Vermaak, piano**

Candidate for the Doctor of Music degree  
in Applied Music

**Monday, January 31, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**







## Program

- |   |                      |
|---|----------------------|
| Fantasies, Op. 116 (1892)                   | Johannes Brahms      |
| Capriccio, D Minor                          | (1833-1897)          |
| Intermezzo, A Minor                         |                      |
| Capriccio, G Minor                          |                      |
| Intermezzo, E Major                         |                      |
| Intermezzo, E Minor                         |                      |
| Intermezzo, E Major                         |                      |
| Capriccio, D Minor                          |                      |
|   |                      |
| Sonata, Op. 109 (1820)                      | Ludwig van Beethoven |
| Vivace, ma non troppo – Adagio espressivo – | (1770-1827)          |
| Tempo I – Adagio espressivo – Tempo I       |                      |
| Prestissimo                                 |                      |
| Gesangvoll, mit innigster Empfindung        |                      |

## Intermission

- |   |                    |
|---|--------------------|
| China Gates (1977)                            | John Adams         |
|   | (b. 1947 )         |
|   |                    |
| Sonata in B Minor, L. 147                     | Domenico Scarlatti |
| Sonata in G Major, L. 129                     | (1685-1757)        |
|   |                    |
| Miroirs (Mirrors) (1904-05)                   | Maurice Ravel      |
| Noctuelles (Night Moths)                      | (1875-1937)        |
| Oiseaux tristes (Sad Birds)                   |                    |
| Une Barque sur l'océan (A Boat on the Ocean)  |                    |
| Alborado del gracioso (The Comedian's Aubade) |                    |
| La vallée des cloches (The Valley of Bells)   |                    |

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Vermaak.

Ms Vermaak is a recipient of a Beryl Barns Memorial Award (Graduate) and a FS Chia PhD Scholarship.



## Upcoming Events

### February

1 Tuesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

9:30-10:50 am Lecture

*The saxophone's early history, and  
it's early role in Bands*

2:00-3:30 pm Masterclass

Fine Arts Building 1-23

6:30-8:00 pm Lecture

*Alfred Desenclos and his Prélude,  
Cadence et Finale*

Fine Arts Building 3-46

Free Admission

1 Tuesday, 8:00 pm

Doctor of Music Recital

**Eleni Pappa, piano**

Works by JS Bach, Beethoven,

Liszt and Ives

Free admission

2 Wednesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

12:00-1:00 pm Masterclass

*Chamber music*

Studio 27, Fine Arts Building

3:00-5:00 pm Lecture

*Claude Debussy and the Rapsodie for  
saxophone*

Fine Arts Building 3-46

Free admission

3 Thursday

Distinguished Visiting Professor

**Jean-Marie Londeix**

11:00 am -12:20 pm Lecture

*The expressive importance of the attack,  
or, the polymorphic transients (or distinct,  
yet integrated, parts)  
of the sound*

Fine Arts Building 1-29

6:30-8:00 pm Lecture

*Jacques Ibert and his Concertino  
de Camera*

Fine Arts Building 3-46

Free admission

4 Friday, 8:00 pm

*Music at Convocation Hall*

*Duo Majoya* plays the piano,

harpsichord and organ

**Marnie Giesbrecht, organ**

**Joachim Segger, piano**

Domenico Scarlatti and Antonio Soler

*Sonatas and Concertos for One and Two  
Keyboard Instruments*

Admission: \$15/student/senior,\$20/adult

4 Friday

Distinguished Visiting Professor

**Jean-Marie Londeix**

12:00-1:00 pm Coaching

Saxophone quartet

Studio 27, Fine Arts Building

7:00-8:15 pm Lecture

"Signes de musique, musique de  
signes..."

"Signs of Music, music of Signs",

Muttart Hall, Alberta College

Co-sponsored by Grant MacEwan College

and Alberta College Conservatory of  
Music

Free admission

**Please donate on Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change  
without notice. Please call 492-0601 to confirm concerts (after  
office hours a recorded message will inform you of any changes to  
our schedule).





# In Recital

## **Eleni Pappa, piano**

Candidate for the Doctor of Music degree in  
Piano Performance

**Tuesday, February 1, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**Department of Music  
University of Alberta**







## Program

Sonata in F-Sharp Major, Op. 78 (1809)	Ludwig van Beethoven
Adagio cantabile - Allegro ma non troppo	(1770-1827)
Allegro vivace	
Prelude and Fugue in G Minor, BWV 885	Johann Sebastian Bach
From <i>The Well-Tempered Clavier</i> , Part II (c. 1744)	(1685-1750)
Variationen über <i>ein</i> Motiv ( <i>basso ostinato</i> )	Franz Liszt
<i>aus der</i> Kantate „Weinen, Klagen, Sorgen, Zagen“ und <i>dem</i> „Crucifixus“ der h-Moll Messe von JS Bach (1862)	(1811-1886)

## Intermission

Piano Sonata No. 1 (1902-1926)	Charles E Ives
I Adagio con moto	(1874-1954)
IIa (1st verse) Allegro moderato	
IIb (2nd verse) "In the Inn"	
III Largo	
IVa	
IVb Allegro	
V Andante maestoso	

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Pappa.

Ms Pappa is a recipient of a Beryl Barns Memorial Award (Graduate) and a Flore Shaw Graduate Scholarship in Music.



## Upcoming Events

### February

2 Wednesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

12:00-1:00 pm Masterclass

*Chamber music*

Studio 27, Fine Arts Building

3:00-5:00 pm Lecture

*Claude Debussy and the Rapsodie for saxophone*

Fine Arts Building 3-46

Free admission

3 Thursday

Distinguished Visiting Professor

**Jean-Marie Londeix**

11:00 am -12:20 pm Lecture

*The expressive importance of the attack, or, the polymorphic transients (or distinct, yet integrated, parts) of the sound*

Fine Arts Building 1-29

6:30-8:00 pm Lecture

*Jacques Ibert and his Concertino de Camera*

Fine Arts Building 3-46

Free admission

4 Friday

Distinguished Visiting Professor

**Jean-Marie Londeix**

12:00-1:00 pm Coaching

Saxophone quartet

Studio 27, Fine Arts Building

7:00-8:15 pm Lecture

"Signes de musique, musique de signes..."

"Signs of Music, music of Signs",

Muttart Hall, Alberta College

Co-sponsored by Grant MacEwan

College and Alberta College

Conservatory of Music

4 Friday, 8:00 pm

*Music at Convocation Hall*

*Duo Majoya* plays the piano,

harpsichord and organ

**Marnie Giesbrecht, organ**

**Joachim Segger, piano**

Domenico Scarlatti and Antonio Soler

*Sonatas and Concertos for One and Two*

*Keyboard Instruments*

Admission: \$15/student/senior, \$20/adult

5 Saturday

Distinguished Visiting Professor

**Jean-Marie Londeix**

9:30 am-12:30 pm Masterclass and

Lecture

For high school community,

saxophone students

"Survey of the history of the saxophone":

a subject presented for both musicians

and non-musicians, saxophonists and

non-saxophonists. Free admission

5 Saturday, 8:00 pm

**The University of Alberta**

**Symphonic Wind Ensemble**

**William H Street, Director**

Percy Grainger *Lincolnshire Posy*

Fisher Tull *Toccata*

Kent Kennan *Sonata for Trumpet*

Soloist **Ryan Frizzell, trumpet;**

Derek Bourgeois *Sinfonietta*

Antonio de Cabézon *Prelude in*

*Dorian Mode*

Admission: \$10/student/senior, \$15/adult

7 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

**Student Recital Series**

Featuring students from the

Department of Music. Free admission



## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





# University of Alberta Madrigal Singers

Leonard Ratzlaff

director

American Choral Directors Association National Convention Los Angeles, CA  
February 2-5, 2005





The University of Alberta  
**Madrigal Singers**

## Program

**Richte mich, Gott, Op. 78, No. 2**

(Drei Psalmen, 1844)

**Felix Mendelssohn**

(1809-1847)

(Carus 0.125/20)

**Also hat Gott die Welt geliebt, SWV 380**

(Geistliche Chormusik, 1648)

**Heinrich Schütz**

(1585-1672)

(Hänssler/Carus 20.380/05)

**Come lovely and soothing death (2000)\***

(Self-published)

**James Rolfe (b. 1961)**

**From Three Motets on Texts of Henry Vaughan (2001)\***

III. Peace

**Allan Bevan**

(b. 1951)

(Classica MV 009)

**From The Passing of the Year\*\***

Song cycle for double chorus and piano

**Jonathan Dove**

(b. 1959)

(Edition Peters No. 7568)

Roger Admiral, piano

3. Answer July

5. Ah, Sun-flower!

7. Ring out, wild bells

\* Premiered and recorded by the University of Alberta Madrigal Singers on  
*My Soul, There is a Country...* (Arkatos 200149)

\*\* Premiere recording by the University of Alberta Madrigal Singers on  
*The Passing of the Year* (Arkatos 200477)



### **Richte mich, Gott**

Richte mich, Gott, und führe meine Sache wider das unheilige Volk, und errette mich von den falschen und bösen Leuten!

Denn du bist der Gott meiner Stärke, warum verstössest du mich? Warum lässest du mich so traurig gehn, wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit, daß sie mich leiten zu deinem heiligen Berge und zu deiner Wohnung.

Daß ich hinein gehe zum Altar Gottes, zu dem Gott, der meine Freude und Wonne ist, und dir, Gott, auf der Harfe danke, mein Gott.

Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott! Denn ich werde ihm noch danken, daß er meines Angesichts Hülfe und mein Gott ist.

### **Judge me, God**

Judge me, O God, and defend my cause against an ungodly people; from those who are deceitful and unjust deliver me!

For you are the God in whom I take refuge; why have you cast me off? Why must I walk about mournfully because of the oppression of the enemy?

O send out your light and your truth; let them lead me; let them bring me to your holy hill and to your dwelling.

Then I will go to the altar of God, to God my exceeding joy; and I will praise you with the harp, O God, my God.

Why are you cast down, O my soul, and why are you disquieted within me? Hope in God; for I shall again praise him, my help and my God.

*- Psalm 43, vs. 1-5*

### **Also hat Gott die Welt geliebt**

Also hat Gott die Welt geliebt, daß er seinen eingeboren Sohn gab, auf daß alle die an ihn glauben nicht verloren werden, sondern das ewige Leben haben.

### **For God so loved the world**

For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

*- John 3:16*

### **Come lovely and soothing death**

Come lovely and soothing death,  
Undulate round the world, serenely arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later delicate death.

Prais'd be the fathomless universe  
For life and joy, and for objects and knowledge curious,  
And for love, sweet love - but praise! praise! praise!  
For the sure-enwinding arms of cool-enfolding death.

Over the tree-tops I float thee a song,  
Over the rising and sinking waves, over the myriad  
fields and the prairies wide,  
Over the dense-pack'd cities all and the teeming  
wharves and ways.  
I float this carol with joy, with joy to thee O death.

*- Walt Whitman  
(from When Lilacs Last in the Dooryard Bloom'd,  
vs. 1, 2, 7)*



## Peace

My soul, there is a country,  
Far beyond the stars,  
Where stands a wingèd sentry,  
All skillful in the wars.

There, above noise and danger,  
Sweet Peace sits crowned with smiles,  
And One born in a manger  
Commands the beauteous files.

He is thy gracious Friend  
And – O my soul awake! –  
Did in pure love descend,  
To die here for thy sake.

If thou canst get but thither,  
There grows the flower of Peace,  
The Rose that cannot wither,  
Thy fortress, and thy ease.

Leave, then, thy foolish ranges;  
For none can thee secure  
But One, who never changes,  
Thy God, thy life, thy cure.

- Henry Vaughan

## The Passing of the Year

### 3. Answer July

Answer July –  
Where is the Bee –  
Where is the Blush –  
Where is the Hay?

Ah, said July –  
Where is the Seed –  
Where is the Bud –  
Where is the May –  
Answer Thee – Me –

Nay – said the May –  
Show me the Snow –  
Show me the Bells –  
Show me the Jay!

Quibbled the Jay –  
Where be the Maize –  
Where be the Haze –  
Where be the Bur?  
Here – said the Year –

- Emily Dickinson

### 5. Ah, Sun-flower!

Ah! Sun-flower! weary of time,  
Who countest the steps of the Sun,  
Seeking after that sweet golden clime  
Where the traveller's journey is done:

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves and aspire;  
Where my Sun-flower wishes to go.

- William Blake

### 7. Ring out, wild bells

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light;  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more,  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out the want, the care, the sin,  
The faithless coldness of the time;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

- Alfred Lord Tennyson



The University of Alberta

# Madrigal Singers

Conductor - Leonard Ratzlaff

Assistant Conductor - Kathleen Skinner

## Soprano

Suzanne Abele (BSc, Biological Science)

Valerie Andriowski (BMus, Voice)

Dawn Bailey (BMus, Voice)

Gillian Brinston-Kurschat (BMus, Voice)

Leanne Dammann (BMus, Viola)

Kimberley Denis (MMus, Choral Conducting)

Jill Hoogewoonink (BMus, Voice)

Constance McLaws (BA, Music)

Kripa Nageshwar\* (BMus, Voice)

Kathleen Skinner (MMus, Choral Conducting)

Erika Vogel (BMus, Voice)

Kym White\* (MA, Musicology)

## Alto

Liana Bob (MMus, Sessional lecturer, Jazz Choir)

Christine Browne-Munz (BMus, trumpet)

Gabrielle Donnelly\* (BA, Political Science)

Amy Gartner (BMus, Voice)

Kristel Harder\* (BMus, Voice)

Erin Hooper (BFA, Art and Design)

Janice Marple (BMus, Voice)

Elizabeth McHan (BMus, Violin and Viola)

Ugo Nzekwu (BSc)

Evelyn Pfeifer (DMA, Sessional lecturer, Choral Conducting)

Shannon Robertson (MA, English)

Toscha Turner\* (MA, Music and Sociology)

## Tenor

Jamie Burns (MMus, Choral Conducting)

Alex Eddington (MMus, Composition)

Ryan Herbold (BMus/BEd, Violin)

WeiHsi Hu (MMus, Choral Conducting)

Nathan Letourneau\* (BBComm, Bilingual Business)

Jeremy Maitland (BMus, Trumpet)

Caleb Nelson (BA, Music)

CD Saint (BA, English)

Ian Trace (BSc, Earth & Atmospheric Sciences)

## Bass

Jonathan Ayers\* (BMus, Voice)

Montano Cabezas (BMus, Piano)

Robert Clark (BMus, Voice)

Rob Curtis (MMus, Choral Conducting)

Dan Davis (BMus, Saxophone)

Luke Ertman (BA, English)

Jonathan Kilgannon (BMus, Piano)

Damon MacLeod (BA, English and Philosophy)

Adam Sweet (BA, Political Science)

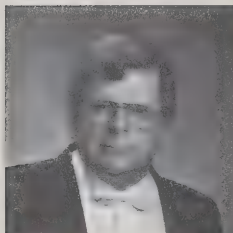
Mark Tolley (BMus, Voice)

Jordan Van Biert (BMus, Piano,  
The King's University College)

Anthony Wynne (BA)

\*Choir Executive





## Leonard Ratzlaff

has been on the faculty in the Department of Music at the University of Alberta since 1981. His doctoral studies at University of Iowa,

under the supervision of Don Moses and Richard Bloesch, culminated in a dissertation on Anton Bruckner's *Te Deum*, for which he was awarded the Julius Herford Dissertation Prize from ACDA in 1977. Ratzlaff directs the University of Alberta Madrigal Singers, teaches conducting and choral literature, and co-supervises the graduate studies program in choral conducting, the largest in Canada.

In 2003 he assumed the position of Chair of the Department of Music. His performance activity as a baritone soloist has included appearances at several summer music festivals in Europe, including the Classical Music Festival in Eisenstadt, Austria and the Robert Shaw Institute for Choral Music in Souillac, France. He also directs the Richard Eaton Singers, Edmonton's foremost large chorus, and has appeared regularly as guest conductor of the Edmonton Symphony and Pro Coro Canada, and as a guest clinician across Canada. He was the conductor of the National Youth Choir of Canada in 2000, and has served as President of the Association of Canadian Choral Conductors. In the past year Ratzlaff has been awarded the Alberta Order of Excellence and the Order of Canada in recognition of his service to choral music in Alberta and Canada.



## The Madrigal Singers

one of the leading university choirs in Canada, were formed in 1974 by Larry Cook, and have been conducted since 1982 by Leonard Ratzlaff. The choir is comprised of undergraduate and graduate music students and students from other faculties. Founded as a small ensemble devoted to the study and performance of madrigal and chanson repertoire of the Renaissance period, the Madrigal Singers currently number over 40 singers and perform repertoire of all periods and styles. The Madrigal Singers have had frequent successes in choral competitions in recent years, with several first prizes in the Mixed Choir category of the Canadian Broadcasting Corporation Competition for Amateur Choirs (1992, 1996, 1998, 2004) as well as in the Robert Schumann International Choral Competition in Zwickau, Germany (1995) and the Cork International Choral Competition in Ireland (1999).

The Madrigal Singers have performed at two national conventions of the Association of Canadian Choral Conductors, and have participated in University Voices, a festival of Canadian university choirs focusing on contemporary choral repertoire, sponsored and hosted by Soundstreams Canada in Toronto. They collaborate regularly with the Edmonton Symphony, and last season performed Handel's *Messiah* with the ESO. They are frequently recorded for broadcast on the CBC's regional and national networks. The Madrigal Singers have released four CDs: *Musicians Wrestle Everywhere* (1997); *Balulalow: Anthems, Carols and Lullabies for Christmas* (1999), *My Soul, There is a Country* (2001), with the first recording of Gavin Bryars' *On Photography*; and *The Passing of the Year* (2003), which features the premiere

recording of British composer Jonathan Dove's new choral cycle by that name. More information as well as a listing of the choir's recordings and repertoire in recent years can be found at the Madrigal Singers website: [www.ualberta.ca/~mads](http://www.ualberta.ca/~mads)





## **Roger Admiral**

completed his Doctor of Music degree at the University of Alberta. His main teachers were Helmut Brauss, Peter Smith and Virginia Blaha. He

completed further studies in Lieder interpretation at the Mozarteum in Salzburg. Dr. Admiral coaches contemporary chamber music and lectures in contemporary music at the University of Alberta.

As a solo pianist Roger has specialized in the performance of contemporary music for piano, most notably works of Howard Bashaw, Alfred Fisher, James Harley and Michael Oesterle.

Roger performs regularly as part of the Kovalis Duo with Montreal percussionist Philip Hornsey. He has accompanied numerous singers and instrumentalists, most notably Canadian baritone Nathan Berg in his Lincoln Centre debut, and mezzo-soprano Marie-Nicole Lemieux. He is a regular duo partner with saxophonist William Street, performing across Canada and the US and recently in Spain. Dr.

Admiral is a regular collaborator with many choirs in the Edmonton area, and recorded Dove's *The Passing of the Year* with the University of Alberta Madrigal Singers.

## **Choral Program**

### **University of Alberta**

The Department of Music, University of Alberta (Edmonton, Alberta) is recognized as having one of the most outstanding mid-sized music programs in Canada. With a full time faculty of 20 as well as 35 sessional faculty, the Department provides programs of study in all academic (ethnomusicology, musicology and theory) and performing areas of music, as well as in composition, with approximately 130 undergraduate and 50 graduate students.

The Department supports 12 ensembles, including 5 in the choral/vocal area: the Concert Choir, Graduate Conducting Choir, Happini' Jazz Choir, Madrigal Singers and Opera Workshop. For more information regarding the Department and its programs, please visit our website:

[www.ualberta.ca/music](http://www.ualberta.ca/music)

## **Choral & Vocal Faculty (2004-5)**

### **Full Time:**

**Debra Cairns** (DMA, Illinois), associate professor, choral music

**Robert de Frece** (DMA, Oregon), professor, choral music, music education

**Mary Ingraham** (PhD, Nottingham), assistant professor, choral literature

**Alan Ord** (DMA, USC), associate professor, voice and opera workshop

**Leonard Ratzlaff** (DMA, Iowa), professor, choral music, and chair

**Harold Wiens** (Diploma Reifeprüfung, Detmold, Germany), professor, voice

### **Part Time:**

**Liana Bob** (MMus, Alberta), visiting assistant professor, choral music

**John Brough** (MMus, Alberta), visiting assistant professor, choral music

**Jolaine Kerley** (MMus, Alberta), visiting assistant professor, voice

**Evelyn Pfeifer** (MMus, Alberta), visiting assistant professor, choral music





[www.ualberta.ca/~mads](http://www.ualberta.ca/~mads)



DEPARTMENT OF  
**MUSIC**



UNIVERSITY OF  
**ALBERTA**  
EDMONTON, ALBERTA CANADA

FACULTY OF  
**ARTS**

Designed by:

Creative Services  
Office of External Relations  
University of Alberta  
[www.creative.ualberta.ca](http://www.creative.ualberta.ca)





# *Music at Convocation Hall*

***Duo Majoya***

**plays the piano, harpsichord and organ**

**Marnie Giesbrecht**

**Joachim Segger**

**Friday, February 4, 2005**

**7:15 pm**

*Pre-Concert Introduction*

**by Charles Stolte**

**Main floor, Convocation Hall**

**8:00 pm**

*Concert*



**Arts Building  
University of Alberta**



**UNIVERSITY OF  
ALBERTA**







## Program

Concerto No. 3 in G Major	Antonio Soler
Andantino	(1729-1783)
Minuet	

Sonata in B Minor, K 87	Domenico Scarlatti
Sonata in E Major, K 380	(1685-1759)
Sonata in F Major, K 525	
Sonata in G Major, K 14	

Concerto No. 1 in C Major	Antonio Soler
Andante	
Minuet	

## Intermission

Concerto No. 2 in A Minor	Antonio Soler
Andante	
Tempo of a Minuet	

Sonata in C-Sharp Minor, K 247	Domenico Scarlatti
Sonata in A Major, K 113	
Sonata in D Major, K 122	
Sonata in G Minor, K 450	

Concerto No. 6 in D Major	Antonio Soler
Allegro-Andante-	
Minuet with Variations	



## Program Notes

by Allison Fairbairn

**Antonio Soler**

**bap. Olot, Gerona, 3 December 1729**

**d. El Escorial, 20 December 1783**

### **Six Concertos for Two Organs**

The date on which Antonio Soler became *maestro de capilla* of the Spanish Royal Palace at El Escorial is not known, but he probably inherited the position after the death of Padre Gabriel de Moratilla in 1757. The royal families of Ferdinand VI and Maria Bárbara and later of Carlos III, who spent each autumn at El Escorial included in their musical entourage José Nebra and Domenico Scarlatti. Soler studied with Nebra, but whether he received any instruction from Scarlatti (one of whose pupils was Maria Bárbara) remains uncertain; he was certainly very familiar with Scarlatti's compositions and described himself as a disciple of Scarlatti. Despite his heavy duties as a priest and *maestro de capilla* Soler wrote a substantial number of works, spending as much of his recreational time as possible composing. His musical language makes prominent use of Alberti bass figures, but also includes contrapuntal devices and distinctive features (also common in Scarlatti) such as immediate repetition of motives, phrases of irregular length, syncopations, ostinatos, and Spanish dance rhythms.

The *Sies Conciertos de dos organos obligados* were composed "for the entertainment of the very serene Infante don Gabriel de Borbon," for whom Soler was keyboard instructor. Likely composed to be played by tutor and student in a small palace built on the Escorial grounds, these pieces may well have been part of the Prince's regular private concerts. As few places could boast a pair of organs, and few pairs of organs were placed close together, the venues for performances of these pieces were quite limited and duet playing in this manner was – and is – quite challenging.

### **Concerto No. 3 in G Major**

*Andantino*

*Minuet with Variations*

The third concerto of the set, the G Major, displays the form and exuberance of the first concerto in C Major (heard later in the program). The first movement, an *Andantino*, features a mixture of triplet descending scale passages, delicate arpeggio figures, and crisp dotted rhythms. This rhythmic motif forms the basis of the *Minuet*. The secondo (second keyboard) part of Variation 1 answers a simple descending octave leap in the primo (first) part, a structure that continues through Variation 2, which further develops dotted rhythms. Variation 3 seems to echo the opening movement with its use of juxtaposed triplet figures and a dotted motif. Variation 4, for primo only, is in the style of a processional fanfare. Variation 5 is the only variation in which both parts play together in a delicate and dainty working of the theme. Returning to the passing of alternating phrases between the instruments, Variation 6 leads to a recapitulation of the *Minuet*.



## **Concerto No. 1 in C Major**

### ***Andante***

#### ***Minuet with Variations***

The first of Soler's six concertos, the C Major concerto, features an opening *Andante* typical of the late Baroque and early Classical period, with extensive use of arpeggio figures, scale passages and simple modulations. The simplicity of the form allows Soler to exploit the idea of two organs on either side of the building passing themes back and forth, and the result is somewhat reminiscent of a musical game of tennis! This idea is continued through the 16 bar *Minuet* and into the Variations. Variation 1 is based on the lower parts of the minuet while the right hand parts maintain only the general character of the original theme. Variation 2 is a delicate reflection of the preceding section, and acts as a foil to the third and fourth variations. The third variation is dominated by rising and falling scale passages, again passed to the other part at the end of each bar. This compositional idea reaches its natural culmination in Variation 4, where the theme itself becomes single beats tossed exuberantly from side to side. The overall effect is made even grander upon the return of the original *Minuet* and its majestic simplicity.

## **Concerto No. 2 in a minor**

### ***Andante***

#### ***Tempo of a Minuet***

The second Concerto (A minor) is the only one to enjoy a different format and uses far more unison organ playing. An initial *Andante*, with the specific registration *Flautado*, gives way to a hectic and jig-based *Allegro*. The *Minuet* is the longest found in the six Concertos (76 bars) and a charming *Trio* (in A major) replaces the variations typical of the other works in the set.

## **Concerto No. 6 in D Major**

### ***Allegro-Andante-***

#### ***Minuet with Variations***

The first movement of the sixth and final concerto in D Major is unique in the set of concertos in that it is a piece of four 'layers'. The first and third layers are marked *Allegro* and share the bright and playful ideas presented earlier in the first movements of the other concertos. The second and fourth sections, marked *Andante*, are a lyrical and restful song unlike any other section in this set of concertos.

The *Minuet* is a study in contrasts, juxtaposing gentle stops with bright fanfares that continue into Variation 1. Variation 2 returns to a delicate innocence heard earlier in the set, while Variation 3 presents a stately dance. A more regal motif returns in Variation 4, and a fanfare welcomes the return of the *Minuet*, concluding the concertos with organ grandeur and stately splendour.



**(Giuseppe) Domenico Scarlatti**

**b. Naples, 26 October 1685**

**d. Madrid, 23 July 1757**

**Sonatas:**

**b minor, K 87**

**E major, K 380, *Andante comodo***

**F major, K 525, *Allegro***

**G major, K14**

**c sharp minor, K 247, *Allegro***

**A major, K 113, *Vivo***

**D major, K122, *Allegro***

**g minor, K 450, *Alegrissimo***

The son of Alessandro Scarlatti, one of the most significant composers of the 17<sup>th</sup> century, Domenico composed rather unsuccessfully under the shadow of his father until he was past the age of 30, when he set out on his own path. He soon became music master to the patriarchal chapel and music preceptor to the Infanta Maria Barbara, daughter of King John V of Portugal. Maria Barbara was only eight years old when Scarlatti arrived in Lisbon and became her teacher, but she was both musically gifted and a talented harpsichordist. Their relationship continued through her adolescence and marriage to the Spanish Crown Prince Ferdinand, and Scarlatti moved to Madrid to remain a part of her court. Music historian Donald Grout described the relationship between Scarlatti and Maria Barbara as “a lifelong musical symbiosis that resulted in the creation of his most significant work, a body of more than 500 single-movement ‘sonatas’ in binary form for unaccompanied keyboard.” And harpsichordist and Scarlatti biographer Ralph Kirkpatrick speculated that “Domenico’s development as a harpsichord composer was stimulated by constant contact with his talented pupil and by the necessity of providing music to further her progress.”

As very few of Scarlatti’s sonatas appeared in print during his lifetime, it is difficult to establish a chronological order of compositions and thus to trace the evolution of his style. Each sonata, however, is its own little miniature masterpiece. Scarlatti inherited the one-movement form of his sonatas from Italian composers of the recent past. Developing alongside the sonata for ensemble in three, four, or five parts, the solo sonata went a different direction, challenging conventional forms of chamber music. The progression from the tonic key to the dominant key and back was expanded by developing the theme and contrasting subsidiary melodic ideas of differing characters. Like Soler, his sometimes student, Scarlatti was influenced by the music of Spain, including many melodic and rhythmic ideas, and dance forms such as the *fandango*, *seguidilla* and *jota*. Imaginative, brilliant, and intense, Scarlatti’s sonatas run the gamut of expressive possibilities, from profound melancholy to wild exuberance, quiet introspection to overt sensuality.



**Marnie Giesbrecht** and **Joachim Segger** are *Duo Majoya*. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Tonight is their first concert combining organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and often include improvisation. Frequent performers in the Winspear Centre for Music in Edmonton and Jack Singer Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and venues throughout Canada. Giesbrecht and Segger direct the music at First Presbyterian Church. For more information on their duo CDs or Duo Majoya, visit their web site at: [www.majoya.com](http://www.majoya.com).

**Joachim Segger** is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester NY, (BMus, MMus and Performer's Certificate) and the University of Alberta (DMus), he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. His piano solo CD "Bravato" was released in June 2002 on the Arktos label. Dr Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Dr Segger has given workshops on improvisation at national conventions in the US and Canada. This year he is a Canadian traveling clinician for the Royal Canadian College of Organists with workshops and events scheduled across Canada as well as the Northwestern US.

**Marnie Giesbrecht**

**Marnie Giesbrecht** has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. "Now and Then," a solo organ CD recorded on the Casavant organ in Convocation Hall at the University of Alberta and the Létourneau organ in West End Christian Reformed Church, Edmonton, was released on the Arktos label in Spring 2002. Dr Giesbrecht was national president of the Royal Canadian College of Organists from 2000 to 2002; she will be on the faculty of the McGill International Organ Academy in July 2005.



## Upcoming Events

### February

5 Saturday

Distinguished Visiting Professor

**Jean-Marie Londeix**

9:30-12:30 - Masterclass and Lecture

For high school community,  
saxophone students

"Survey of the history of the saxophone":

a subject presented for both musicians  
and non-musicians, saxophonists and  
non-saxophonists

Free admission

5 Saturday, 8:00 pm

**The University of Alberta**

**Symphonic Wind Ensemble**

**William H Street, Director**

Percy Grainger *Lincolnshire Posy*

Fisher Tull *Toccata*

Kent Kennan Sonata for Trumpet

Soloist **Ryan Frizzell, trumpet;**

Derek Bourgeois *Sinfonietta*

Antonio de Cabézon *Prelude*

*in Dorian Mode*

Admission: \$10/student/senior, \$15/adult

7 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

**Student Recital Series**

Featuring students from the

Department of Music

Free admission

7 Monday, 8:00 pm

**Composers Concert**

Featuring recent works by

U of A Student Composers

Free admission

8 Tuesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

11:00 am-12:30 pm - Lecture

A traditional system of practicing and an  
overview of musical study in France

Fine Arts Building 1-29

2:00-3:30 pm - Masterclass

Saxophone Quartet

Fine Arts Building 1-23

Free Admission

9 Wednesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

1:00-3:00 pm - Coaching

Saxophone students

Fine Arts Building 3-46

Free admission

9 Wednesday

Faculty Recital

7:15 Pre-Concert Introduction

by Jean-Marie Londeix and Anna Street

8:00 pm Concert

**William H Street, saxophone**

**Roger Admiral, piano**

Program will include works by

Houkom, Lauba, Gallaois-Montbrun,

Talpash, Desenclos, Steenhuisen,

Radford, Godin, and Denisov

Admission: \$15/student/senior, \$20/adult

12 Saturday, 8:00 pm

*Folkways Concert*

**Tanya Kalmanovitch and Friends**

Admission: \$15/student/senior, \$20/adult



*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





University of Alberta  
Department of Music

# Symphonic Wind Ensemble

**William H Street, Director**

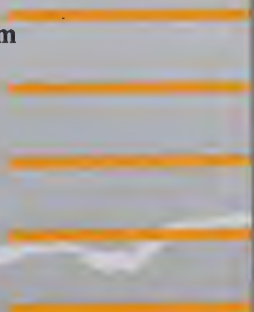
**Po-Yuan Ku, Graduate Student Conductor**

**Saturday, February 5, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

Convocation  
Hall





## Program

Lincolnshire Posy (1937)	Percy Grainger
Lisbon	(1882-1961)
Horkstow Grange	
Ruford Park Poachers	
The Brisk Young Sailor	
Lord Melbourne	
The Lost Lady Found	

Toccata (1970)	Fisher Tull
	(1934-1994)

Sonata for Trumpet (1956, revised 1986)	Kent Kennan
	(b. 1913)
Soloist <b>Ryan Frizzell, trumpet</b>	

## Intermission

Sinfonietta (1983)	Derek Bourgeois
	(b. 1941)

Prelude in Dorian Mode (c. 1557)	Antonio de Cabézon
	(1510-1566)
	Arr P Grainger

Ghost Train (1994)	Eric Whitacre
The Legend of the Ghost Train	(b. 1970)
At the Station	
The Motive Revolution	



**Symphonic Wind Ensemble, 2004-2005**  
**William H Street, Director**  
**Po-Yuan Ku, Graduate Student Conductor**

**Piccolo**

Erin Scheffer\*  
Megan Kan

**Flute I**

Aura Giles\*  
Stefanie Wermann

**Flute II**

Erin Scheffer\*  
Leigh-Anne Rattray  
Megan Kan

**Oboe I**

Sherri Roy\*

**Oboe II**

Damon Davies

**English Horn**

Graeme Armstrong

**E-Flat Clarinet**

Lyndsey Cohen\*

**Clarinet I**

Michelle Davies\*  
Lyndsey Cohen\*

**Clarinet II**

Courtney Welwood

**Clarinet III**

Chelsea Coulter

**Bass Clarinet**

Ashley Callihoo

**Bassoon I**

Lisa Hryciw\*

**Alto Saxophone I &**

**Alto Saxophone II**  
Po-Yuan Ku\*  
Andrea Berendt

**Tenor Saxophone**

Lindsey Coulter

**Baritone Saxophone**

Cassandra Anvik

**Bass Saxophone**

Alfredo Mendoza (\*)

**Horn I**

Olwyn Supeene\*

**Horn II**

Lorraine Howard

**Horn III**

Jackie Szaszkievicz

**Horn IV**

Kathryn Magnan

**Cornet I**

Ryan Frizzell\*  
Calvin Loewen

**Cornet II**

Ashley Clelland

**Cornet III**

Chris Roberts

**Trumpet I**

Laurel Ralston

**Trumpet II**

Janita Burgess  
Katherine Janhsen (\*)

**Trombone I**

Audrey Ochoa\*

**Trombone II**

Erika Hagen

**Trombone III**

Monica Walczak

**Euphonium**

Nicole Vickers\*  
Chelsea Mandrusiak

**Tuba**

Devin Cook\*

**Percussion & Piano**

David Meagher\*  
Stephen Stone  
Shauna Hosegood  
Charles Lin  
Erin Scheffer

**Harp**

Megan Kan\*

\* Principal

(\*) ad hoc casual member



## Upcoming Events

### February

7 Monday, 12:00 noon

*Music at Noon, Convocation Hall*

#### Student Recital Series

Featuring students from the

Department of Music

Free admission

7 Monday, 8:00 pm

#### Composers Concert

Featuring recent works by

U of A Student Composers

Free admission

9 Wednesday,

7:15 Pre-Concert Introduction

by Anna Street

and Jean-Marie Londeix

8:00 pm Concert

Faculty Recital

**William H Street, saxophone**

**Roger Admiral, piano**

Admission: \$15/student/senior, \$20/adult

12 Saturday, 8:00 pm

*Folkways Concert*

**Tanya Kalmanovitch and Friends**

Admission: \$15/student/senior, \$20/adult

14 Monday, 12:00 noon

#### Noon-Hour Organ Recital

All Canadian: Organ works from the

2004 publication "Te Deum Laudamus"

a memorial Tribute to Gerald Bales

Free admission

16 Wednesday, 8:00 pm

Visiting Artists Concert

#### Extraordinary Event!

**CANTO OSTINATO** For Keyboards

Admission: \$15/student/senior, \$20/adult

18 Friday, 8:00 pm

*Faculty and Friends*

**Marcus Thompson, viola**

**Patricia Tao, piano**

**Martin Riseley, violin**

**Tanya Prochazka, cello**

Johann Sebastian Bach

*Sonata No 1 for Viola da gamba and*

*Clavier in G Major, BWV 1027*

Ernest Bloch

*Suite for Viola and Piano*

Gabriel Fauré

*Quartet No 1 in C Minor, Op 15*

Admission: \$15/student/senior, \$20/adult

27 Sunday, 4:00 pm

Jablonski Endowment Benefit Concert

with Visiting Artist

**Stéphane Lemelin, piano**

Admission: \$20/adult/senior, \$10/student

For more information, call 483-8588

28 Monday, 12:00 noon

#### Noon-Hour Organ Recital

"Pedal Fest"

Including works for pedals alone

by Bedard and Persichetti

*Please donate to Campus Food Bank*



Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon Student Recital Series**

**Monday, February 7, 2005 at 12:10 noon**

### **Program**

Sonata No. 15 in D Major, Op. 28, "Pastorale" (1801)

Ludwig van Beethoven  
(1770-1827)

Allegro

Andante

Scherzo: Allegro Vivace

Rondo: Allegro ma non troppo

**Alison Kilgannon, piano**

From the "Italienisches Liederbuch" (1890-1896)

Hugo Wolf  
(1860-1903)

6. Wer rief dich denn

11. Wie lange schon war immer mein Verlangen

21. Man sagt mir, deine Mutter woll' es nicht

40. O wär' dein Haus durchsichtig wie ein Glas

43. Schweig' einmal still

**Meera Varghese, soprano**

**Alison Kilgannon, piano**

### **Translations**

6. Who called you? Who summoned you here? Who told you to come, if it is such a burden for you? Go to the little darling whom you like more. Go where your thoughts are. Go on, go to the one who is in your mind and thoughts. You came to me, but you need not have bothered. Go to the little darling whom you like more. Who called you? Who summoned you here?

11. How long had it been my desire to have a musician fond of me. Then the Lord let me have my wish and sent me one just like lilies and roses. Here he comes, with a gentle mien, and inclines his head and plays the violin.

21. They tell me your mother won't have it. So stay away, my darling, do as she wishes. Ah, dearest -- no, don't do as she wishes, come to me in secret; do it to spite her! No, my darling, don't obey her anymore: come to me more often -- do it to spite her! No, don't listen to her, whatever she may say; do it to spite her, come every day!

40. Oh, if only your house were transparent as glass, my sweet, when I steal past. Then I could always see you inside -- and how I would look at you with my whole being. How many looks my heart would send you; more than there are drops of water in the river in March. How many looks I would send towards you; more than the drops in a rain shower.

43. Be quiet at last you horrible prattler, I am sick of you confounded singing. And if you went on until morning, you still wouldn't produce a pretty song. Be quiet at last, and go to sleep; I would prefer a donkey's serenade.

Translated by Eugene Hartzell







***New Works***

**by U of A Student Composers  
(Music 560 and 660)**

**Monday, February 7, 2005  
at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**



## **Musicians**

Michelle Milenkovic, mezzo-soprano  
Shelley Younge, flute  
Charles Hudelson, clarinet  
Gerald Onciul, horn  
Dianne New, violin  
Derek Gomez, cello  
Michael Rose, piano  
Russell Whitehead, conductor

## **Program** (final program order subject to change)

### ***Open Cage***

**Alexander Eddington**

Text: Distilled by the composer, using chance methods,  
from *Lecture on Something* by John Cage

(mezzo-soprano, flute, clarinet, horn, violin, cello, piano)

### ***Sympathie Astrale***

**Mark Nerenberg**

Text by Louis Dantin (1865-1954)

(mezzo-soprano, flute, horn, violin, cello)

### ***L'Ennemi***

**Christian David Bérubé**

- 1 (LXIX: LA MUSIQUE)
- 2 (Psaume 143: 3-4)
- 3 (XXX: DE PROFUNDIS CLAMAVI)
- 4 (from XX: LE MASQUE)
- 5 (from LXXVI: SPLEEN; X: L'ENNEMI)
- 6 (Job 10: 20-22)
- 7 (from LXXII: LE MORT JOYEUX)

(mezzo-soprano, piano, flute, clarinet, violin, cello)

Texts: Poems from the 1861 edition of Charles Baudelaire's  
*Les Fleurs du mal* (uppercase titles); Biblical quotes from *La  
Sainte Bible – d'après la version revue par J.F. Ostervalt*.  
Londres: Imprimerie de Guillaume Watts, 1854.



## *L'Ennemi*

### Texts and Translations

#### 1 (LXIX: LA MUSIQUE)

La musique souvent me prend comme une mer!  
Vers ma pâle étoile,  
Sous un plafond de brume ou dans un pur éther,  
Je mets à la voile;

La poitrine en avant et gonflant mes poumons  
De toile pesante,  
Je monte et je descends sur le dos des grands monts  
D'eau retentissante;

Je sens vibrer en moi toutes les passions  
D'un vaisseau qui souffre :  
Le bon vent, la tempête et ses convulsions

Sur le sombre gouffre  
Me bercent. D'autres fois, calme plat, grand miroir  
De mon désespoir!

#### 2 (Psaume 143: 3-4)

Car l'ennemi poursuit mon âme; il a foulé ma vie par terre; il m'a mis dans des lieux ténébreux, comme ceux qui sont morts depuis longtemps. Et mon esprit se pâme en moi, et mon cœur est désolé au dedans de moi.

#### 3 (XXX: DE PROFUNDIS CLAMAVI)

J'implore ta pitié, Toi, l'unique que j'aime,  
Du fond du gouffre obscur où mon cœur est tombé.  
C'est un univers morne à l'horizon plombé,  
Où nagent dans la nuit l'horreur et le blasphème;

Un soleil sans chaleur plane au-dessus six mois,  
Et les six autres mois la nuit couvre la terre;  
C'est un pays plus nu que la terre polaire;  
— Ni bêtes, ni ruisseaux, ni verdure, ni bois!

Or il n'est pas d'horreur au monde qui surpasse  
La froide cruauté de ce soleil de glace,  
Et cette immense nuit semblable au vieux Chaos;  
Je jalouse le sort des plus vils animaux  
Qui peuvent se plonger dans un sommeil stupide,  
Tant l'écheveau du temps lentement se dévide!



#### 4 (from XX: LE MASQUE)

— Mais pourquoi pleure-t-elle? Elle, beauté parfaite  
Qui mettrait à ses pieds le genre humain vaincu,  
Quel mal mystérieux ronge son flanc d'athlète?

— Elle pleure, insensé, parce qu'elle a vécu!  
Et parce qu'elle vit! Mais ce qu'elle déplore  
Surtout, ce qui la fait frémir jusqu'aux genoux,  
C'est que demain, hélas! il faudra vivre encore!  
Demain, après-demain et toujours! — comme nous!

#### 5 (from LXXVI: SPLEEN; X: L'ENNEMI)

J'ai plus de souvenirs que si j'avais mille ans.

Ma jeunesse ne fut qu'un ténébreux orage,  
Traversé ça et là par de brillants soleils;  
Le tonnerre et la pluie ont fait un tel ravage  
Qu'il reste en mon jardin bien peu de fruits vermeils.

Voilà que j'ai touché l'automne des idées,  
Et qu'il faut employer la pelle et les râteaux  
Pour ressembler à neuf les terres inondées,  
Où l'eau creuse des trous grands comme des tombeaux.

Et qui sait si les fleurs nouvelles que je rêve  
Trouveront dans ce sol lavé comme une grève  
Le mystique aliment qui ferait leur vigueur?

— O douleur! ô douleur! Le Temps mange la vie,  
Et l'obscur Ennemi qui nous ronge le cœur  
Du sang que nous perdons croît et se fortifie!

#### 6 (Job 10: 20-22)

Mes jours ne sont-ils pas en petit nombre? Qu'il me donne donc du relâche,  
qu'il s'éloigne de moi, et que je respire un peu; Avant que j'aie, pour n'en plus  
revenir, dans le pays de ténèbres de l'ombre de la mort, où il n'y a aucun ordre,  
et où il n'y a que l'horreur des plus épaisses ténèbres.



## 7 (from LXXII: LE MORT JOYEUX)

Dans une terre grasse et pleine d'escargots  
Je veux creuser moi-même une fosse profonde,  
Où je puisse à loisir étaler mes vieux os  
Et dormir dans l'oubli comme un requin dans l'onde.

— O vers! Noirs compagnons sans oreille et sans yeux,  
Voyez venir à vous un mort libre et joyeux;  
Philosophes viveurs, fils de la pourriture,

À travers ma ruine allez donc sans remords,  
Et dites-moi s'il est encor quelque torture  
Pour ce vieux corps sans âme et mort parmi les morts!

## ENGLISH TRANSLATIONS OF TEXTS

French to English translations of Baudelaire by the composer. English biblical verses taken from the New International Version.

### 1 (LXIX: LA MUSIQUE)

Music often takes me like a sea!  
Towards my pale star,  
Beneath a veil of fog or in a pure ether  
I set sail;

My chest forward, and filling my lungs  
Made of heavy cloth,  
I rise and descend on the great hills  
Of resounding water;

I feel stirring in me all the passions  
Of a suffering vessel:  
The wind, the storm and its convulsions

On the gloomy abyss  
Rock me. Other times, calm expanse – great mirror  
Of my despair!

### 2 (Psalm 143: 3-4)

The enemy pursues me, he crushes me to the ground;  
he makes me dwell in darkness like those long dead.  
So my spirit grows faint within me; my heart within me is dismayed.



### 3 (XXX: DE PROFUNDIS CLAMAVI)

I implore your pity, You, the only one I love,  
From the bottom of the dark abyss where my heart has fallen.

It is a mournful universe with a leaden horizon,  
Where horror and blasphemy swim in the night;

A sun without warmth hovers above for six months,  
And the other six months night covers the earth;  
It is a country more bare than the polar earth;  
— Without beasts, or streams, or greenery, or woods!

There is no horror in the world that surpasses  
The cold cruelty of that icy sun,  
And that immense night like ancient Chaos;

I envy the lowest animals  
Who can sink into a stupid sleep,  
So slowly does the time unwind!

### 4 (from XX: LE MASQUE)

— But why does she cry? She, a perfect beauty  
Who would have mankind conquered at her feet,  
What mysterious evil gnaws at her athlete's flank?

— She cries, fool, because she has lived!  
And because she lives still! But that which she most deploras,  
That which makes her tremble to her knees,  
Is that tomorrow, alas! she must live again!  
Tomorrow, the day after and forever! — as must we!

### 5 (from LXXVI: SPLEEN; X: L'ENNEMI)

I have more memories than if I were a thousand years old.

My youth was but a dark storm  
Crossed here and there by brilliant suns;  
The thunder and rain have caused such devastation  
That there remain in my garden very few red fruits.

Now I have touched the autumn of my mind,  
And I must use the spade and rakes  
To assemble again the drenched lands,  
Where the water digs holes as large as graves.



**5 (from LXXVI: SPLEEN; X: L'ENNEMI) (cont'd)**

And who knows whether the new flowers I dream of  
Will find in this soil washed like a shore  
The mystical food that would give them vigour?

— O grief! O grief! Time eats away life,  
And the dark Enemy that gnaws the heart  
Grows and thrives on the blood we lose.

**6 (Job 10: 20-22)**

Are not my few days almost over? Turn away from me  
so I can have a moment's joy before I go to the place of no return,  
to the land of gloom and deep shadow, to the land of deepest night,  
of deep shadow and disorder, where even the light is like darkness.

**7 (from LXXII: LE MORT JOYEUX)**

In a rich earth full of snails  
I want to dig myself a deep grave,  
Where I can leisurely stretch out my old bones  
And sleep in forgetfulness like a shark in the deep.

— O verses! Black companions without ears or eyes,  
You see coming to you one who dies free and happy;  
Revelling philosophers, sons of rottenness,

Across my ruin go then without remorse,  
And tell me if there is still some torture left  
For this old body, soulless and dead among the dead!



## Upcoming Events

### February

8 Tuesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

11:00 am-12:30 pm - Lecture

A traditional system of practicing and an overview of musical study in France

Fine Arts Building 1-29

2:00-3:30 pm - Masterclass

Saxophone Quartet

Fine Arts Building 1-23

Free Admission

9 Wednesday

Distinguished Visiting Professor

**Jean-Marie Londeix**

1:00-3:00 pm - Coaching

Saxophone students

Fine Arts Building 3-46

Free admission

9 Wednesday

Faculty Recital

7:15 Pre-Concert Introduction

by Jean-Marie Londeix and Anna Street

8:00 pm Concert

**William H Street, saxophone**

**Roger Admiral, piano**

Program will include works by

Houkom, Lauba, Montbrun, Talpash,

Desenclos, Steenhuisen, Radford, Godin,

and Denisov

Admission: \$15/student/senior, \$20/adult

12 Saturday, 8:00 pm

*Folkways Concert*

**Tanya Kalmanovitch and Friends**

Admission: \$15/student/senior, \$20/adult

14 Monday, 12:00 noon

**Noon-Hour Organ Recital**

All Canadian: Organ works from the 2004 publication "Te Deum Laudamus" a

memorial Tribute to Gerald Bales

Featuring students, faculty and guests of the University of Alberta

Department of Music

Free admission

16 Wednesday, 8:00 pm

Visiting Artists Concert

**Extraordinary Event!**

**CANTO OSTINATO** For Keyboards

**The Piano-ensemble**

**Four Grand Pianos**

**Marcel Bergmann, Elizabeth Bergmann**

**Jeroen van Veen, Sandra van Veen**

Canto Ostinato is supported by the Fund for

Amateur Art and Performing Arts

Admission: \$15/student/senior, \$20/adult

18 Friday, 8:00 pm

*Faculty and Friends*

**Marcus Thompson, viola**

**Patricia Tao, piano**

**Martin Riseley, violin**

**Tanya Prochazka, cello**

Johann Sebastian Bach

*Sonata No 1 for Viola da gamba and*

*Clavier in G Major, BWV 1027*

Ernest Bloch

*Suite for Viola and Piano*

Gabriel Fauré

*Quartet No 1 in C Minor, Op 15*

Admission: \$15/student/senior, \$20/adult

27 Sunday, 4:00 pm

Jablonski Endowment Benefit Concert

with Visiting Artist

**Stéphane Lemelin, piano**

Admission: \$20/adult/senior, \$10/student

*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







**folkwaysAlive!**

University of Alberta in partnership with  
Smithsonian Folkways Recordings

---

**Convocation Hall, University of Alberta**  
**Saturday, February 12, 2005**

**Concert Co-Sponsors:**  
Department of Music  
Women Writing and Reading

---



UNIVERSITY OF  
**ALBERTA**



Smithsonian Folkways Recordings

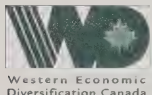


# GREETINGS

We are delighted that you are here with us to celebrate a remarkable vision and a unique initiative. Thank you so much for joining us to celebrate the growing legacy left to us by Moses Asch.



From the seeds planted by Moses Asch in 1948, an astonishing legacy has grown: over 2,200 albums and an archive of the mid twentieth century in sound. The tree that became the Folkways Records and Service Corporation, and later Smithsonian Folkways Recordings, has strong roots grounded in the sounds of the people, honest and true. The branches cover the globe, continuing to spread and grow.



One of those seeds is the evolution of jazz in the twentieth century. Tonight we celebrate the donation of a wonderfully complementary collection of over 2,000 jazz recordings to the Canadian Centre for Ethnomusicology from Kellogg Wilson. These recordings significantly expand the University of Alberta's archive of sound and will allow us to continue to ensure that scholars and future generations have access to an unparalleled resource.

The music and musicians you hear tonight are also a demonstration of the dynamic and global reach of the University of Alberta music program. The intersection of the different musical cultures from India and Europe illustrates the depth and breadth of jazz as an international language.

The University of Alberta, in partnership with Smithsonian Folkways Recordings, is committed to nurturing the legacy of Moses Asch. In sharing the sounds of these collections, and encouraging the sharing of new sounds, we hope to keep the branches extending. Under the tree of the "people's music", we will nurture connections among the University, communities, individuals and cultures.

**R. Gary Kachanoski**  
Vice-President, Research  
University of Alberta

**Regula Burckhardt Qureshi**  
Director  
Folkways Alive!  
Canadian Centre for Ethnomusicology

---

**Thanks to the co-sponsors of tonight's concert:**

Department of Music: [www.ualberta.ca/music](http://www.ualberta.ca/music)

Women Writing and Reading: <http://www.crcstudio.arts.ualberta.ca/wwr/>



# PROGRAM

## Welcome and introductions

Regula Qureshi, Director folkWaysAlive!  
Leonard Ratzlaff, Chair, Department of Music

## Jazz Intersections

Tanya Kalmanovitch, violin and viola  
Myra Melford, piano and harmonium

## Intermission

Please join us in the main floor  
lobby and lounge for light refreshment

## Tribute to Kellogg Wilson

Bill Jamieson, saxophone  
Maureen Lefever, guitar  
Don Bradshaw, bass  
Sandro Dominelli, drums



# KELLOGG WILSON



Kellogg Wilson has a lifelong passion for jazz. A retired joint professor of psychology and computing science at the University of Alberta, Wilson hails originally from Lincoln Nebraska and remembers hearing Chick Webb and Ella Fitzgerald over cable radio when he was a boy. The teenage Wilson took up clarinet and tenor sax, and he comments that his 'depraved adolescent' tastes ran to the likes of Glenn Miller and Harry James, but after hearing a recording of Ellington's "Mainstem" and "Johnny Come Lately," things changed. "My tastes became more sophisticated after that – but alienated me from the high school band." Wilson gave up serious pursuit of becoming a musician after hearing Charlie Parker on record. "Charlie Parker scared a lot of people," remarks Wilson. "After hearing him I knew I'd never be good enough to play seriously."

Putting down his sax and clarinet, Wilson pursued academics – originally engineering – and when he reached grad school at the University of Illinois, his supervisor happened to be the late Charles Osgood the noted linguist, who Kellogg dryly remarks, "also had quite an interest in jazz." So the young man with a self-described lust for jazz and a very particular kind of mind pursued economic stability through what some may call the arcane, combining linguistic study and computing science. But his passion for listening developed, as did the music, and over the decades Wilson assembled a collection of over 2,000 jazz recordings. "I collected things that interested me, but I tried for a certain amount of completeness." The collection shows his passion for saxophone

and Ellington, but also seminal archival gems such as boogie-woogie pianist Meade Lewis, or nineteen-thirties jazz trombonist Kid Ory.

"It's been a bifurcated life, I've led," says Wilson, whose collection that he calls the 'product of unbridled lust' also holds local icons such as Bobby Stroup and Tommy Banks. Upon his arrival in Edmonton it didn't take Wilson, an avid and engaged listener, long to become known among the local jazz community. He was one of the original minds, along with saxophonist Bill Jamieson and Marc Vasey to start the Edmonton Jazz Society, back in the seventies.

Wilson recently donated his collection of over 2,000 records--spanning over forty years--to the Canadian Centre for Ethnomusicology. "I felt that mine would complement the Asch collection." The University's collection of Folkways Recordings includes very early jazz, blues and folk music as well as spoken word and performance traditions. Wilson's collection contributes the next forty years of jazz evolution. Why does jazz belong in a centre for ethnomusicology? "Jazz is thinking music. It's an amazing language," says Wilson. "In terms of world music, improvised music with rhythmic content played by small groups is the norm." Spoken like an academic! But the collection is given straight from the heart and through the Canadian Centre for Ethnomusicology, will provide a phenomenal educational resource to students, and musicians for many generations to come.



# TANYA KALMANOVITCH



Canadian violist and violinist Tanya Kalmanovitch operates at the intersection of contemporary jazz, classical music and free improvisation. A formidable classical performer, she is fast building an international reputation as an innovator on the viola, bringing its rich, malleable tone into the realms of contemporary jazz.

Tanya is actively involved in the world of string education, with a special emphasis on developing jazz string pedagogy. She has

recently presented seminars and workshops on this subject at the Banff International Jazz Workshop, the Berklee College of Music, the Guildhall School of Music, the University of Limerick, the Royal Irish Academy of Music, and the Brhaddhvani Institute in Chennai, India. In November 2001 she was the artistic director of the first Canadian String Summit at the Canadian International Jazz Exposition. She is currently completing a PhD in the programme in ethnomusicology at the University of Alberta.

# MYRA MELFORD



Myra Melford is a New York-based pianist and composer. Since her first recording in 1990, Melford has performed in over 30 countries and won major awards for composition and piano performance, including a 2000-2001 Fulbright scholarship to study the harmonium in India. As a composer, Melford has been noted for a "commitment to refreshing, often surprising uses of melody, harmony and ensemble playing"; as a bandleader, she's demonstrated a "career-long knack of choosing players who make smaller ensembles sound full and intricate as an orchestra." (Reuben Jackson, NPR). Melford currently leads or co-leads four groups: Be Bread, a quartet; The Tent, a flexible group of five musicians whom she employs in a range of settings, from an electro-acoustic quintet to a drummerless trio of trumpet, bass guitar and piano/harmonium; a cooperative duo

with reedist Marty Ehrlich; and Equal Interest, a collaborative trio with reedist Joseph Jarman and violinist Leroy Jenkins. She also performs solo concerts.

Tanya and Myra formed a partnership immediately after an inspired concert at the Guelph Jazz Festival in 2003. Together they explore the connections between 20th century classical music, contemporary jazz and free improvisation. Myriad languages – North and South Indian classical music, folk music, blues and jazz – are filtered through the discipline of classical music and the spontaneity of free improvisation, celebrating what each may bring to the next. The distinct personalities of these two great performers of remarkable breadth and sensitivity lead the listener on a joyful and exhilarating tour of contemporary musicianship.

*(continued)*



# BILL JAMIESON



According to Kellogg Wilson, Bill Jamieson is a jazz musician. It's not an appellation that Wilson uses lightly. Prerequisites are an extremely high technical skill, incredible ear, and a sophisticated improvisational ability. Jamieson and Wilson met in the early seventies, and they along with Marc Vasey were part of the beginning of the Edmonton Jazz Society. Jamieson has set the tone for many a local ensemble playing with local jazz greats Tommy Banks, Bobby Stroup, Dave Babcock, Kent Sangster and Bob Tildsley as well as his

9 piece band, the Ubiquitous Orchestra. His influences over the years have been Sam Rivers, Wayne Shorter, John Coltrane and more. For this evening's tribute Jamieson has brought together a quartet of Edmonton's finest jazz players, Mo Lefever on guitar, Don Bradshaw on bass, and Sandro Dominelli on drums. If jazz is a kind of language; a forum for skill, and musicianship to meet, discuss and exchange musical ideas "in the moment," then we are in for a jazz conversation of the first order.

## UPCOMING EVENTS

### WORKSHOP

**Tuesday March 8, 2005**

4:30-6:00pm, Studio 27, Fine Arts Building

**Workshop featuring "Mahwash & Ensemble Kaboul: Legends of Afghanistan"**

Admission is \$5 at the door; reserve a place at the workshop by registering on-line at [www.ualberta.ca/folkwaysalive](http://www.ualberta.ca/folkwaysalive)

### CONCERT

**Wednesday, March 9, 2005**

7:30pm, Provincial Museum Theatre

**Concert featuring "Mahwash & Ensemble Kaboul: Legends of Afghanistan"**

in partnership with Global Arts Concerts.

Winners of the BBC-Radio World Music Award, the ensemble is devoted to the performance of traditional music from Afghanistan and maintaining the richness of Afghan culture. Tickets are \$36 (\$28.50 for students) available at: Tix On the Square 780.420-1757, Blackbyrd Myoosik, 10442 82 Avenue, through TicketMaster charge-by-phone at 780.451.8000, or on-line at [www.ticketmaster.ca](http://www.ticketmaster.ca) (ticket agency fees are in effect)



**folkwaysAlive!** has become a dynamic addition to the cultural community on the University of Alberta campus, as well as the City of Edmonton, thanks in large part to support from Vice-President, Research Gary Kachanoski. Without this champion of the project, we certainly would not be here today.

The space renovation for folkwaysAlive! and the Canadian Centre for Ethnomusicology is nearing completion after many months of planning and negotiating. Thanks to the support from Daniel Woolf, Dean of the Faculty of Arts, the new venue in 3-47 of the historic Arts Building will be home to the Moses and Frances Asch Collection of Folkways Recordings as well as the archive of the Canadian Centre for Ethnomusicology. We anticipate that the official opening will be held in the spring of 2005. The folkwaysAlive! Project and the University of Alberta are pleased to acknowledge the financial support received from the Government of Canada through Western Economic Diversification to develop the digital archive and public spaces. Our colleagues in the Supply Management Services division very ably and efficiently facilitated purchases for the new centre.

We are also grateful to the University's architectural design team for creating a beautiful and functional new home for the project. Our congratulations and thanks go to Don Gross, Architect, John Shaw, Project Officer, Ray Nelson, Project Manager, Robert and Curtis Linaker of Aarlex Construction, plus the many consultants and building trades personnel who turned the drawings into reality.

We also wish to offer a special word of thanks to our colleagues in the University Library system who have been the faithful custodians of the Folkways collection since 1985 when it was donated to the University by Moses Asch. In the past two years we have added substantially to their workload by requesting detailed inventory checks, removal of the LPs from circulation, facilitating the digitization process and recataloguing the 2,200 items as they arrived in CD format from Smithsonian Folkways Recordings. Jim Whittle, Carmen Loconte and the staff of the Humanities and Social Sciences Music Library have been outstanding contributors to the folkwaysAlive project and we thank them most enthusiastically for their support.

And thanks to you, our audience and supporters, for demonstrating your interest in the sounds, the people, and the traditions of Folkways. We look forward to sharing many more exciting events with you in the future.

**Regula Burckhardt Qureshi**  
Director

**Michael Frishkopf**  
Associate Director for Multimedia

**Lorna Arndt**  
Project Manager

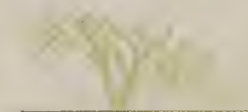
**David Descheneau**  
Technical Development Analyst

**Anita Dey Nuttall**  
Senior Development Officer



# THANKS

**folkwaysAlive!** would not be possible without the contributions of the following organizations and individuals who have generously shared their time, expertise and enthusiasm for the project.



## **Michael and Margaret Asch**

### **Smithsonian Center for Folklife and Cultural Heritage**

Richard Kurin

### **Smithsonian Folkways Recordings**

Daniel Sheehy  
D. Atesh Sonneborn  
Richard Burgess  
John Smith  
Toby Dodds

### **Western Economic Diversification**

#### **CKUA Radio Network**

Brian Dunsmore  
David Ward

#### **Stony Plain Records**

Holger Petersen, CM

#### **Global Arts Inc**

Josh Keller

#### **McRobbie Design Group**

Ken McRobbie

#### **Dead Ends and Detours**

Peter North

## **University of Alberta**

### **Vice-President Research**

R. Gary Kachanoski  
Katharine Moore  
Annette Kujda  
Janet Walker

### **Faculty of Arts**

Daniel Woolf  
Rick Shostak  
Lynn Penrod  
Colleen Skidmore  
Laraine Strafford

### **Department of Music**

Leonard Ratzlaff  
Stella Chooi  
Russ Baker

### **Women Writing and Reading**

Gary Kelly  
Pat Demers

### **Arts Resource Centre**

Grace Wiebe  
Lois Burton  
Lee Ramsdell  
Terry Butler  
Alex Schwarzer  
Darren Boss  
Sandra Graf  
Clare Peters

### **Humanities and Social Sciences Music Library**

James Whittle  
Carmen Loconte  
John Huc

### **Museums and Collections Services**

Janine Andrews  
Frannie Blondheim  
Bernd Hildebrandt

### **Research Services Office**

### **TEC-Edmonton Office**

Peter Robertson  
Kendel Ferrier  
Pamela Freeman



**folkwaysAlive!**

University of Alberta in partnership with  
Smithsonian Folkways Recordings

3-47 Arts Building  
University of Alberta  
Edmonton, Alberta, Canada 2G6 2E6  
Telephone 780.492.7887  
Facsimile 780.492.0242

<http://www.ualberta.ca/folkwaysalive>



**Faculty Recital**

**William H Street, saxophone**

**Wednesday, February 9, 2005**

**7:15 pm** Pre-Concert Introduction  
by Jean-Marie Londeix  
and Anna Street

**8:00 pm** Concert



Convocation  
Hall

**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Shadows (1986) Alf S Houkom  
(b. 1935)

XYL (Balfon II) (2002) Christian Lauba  
pour saxophone alto (b. 1952)

6 Pieces Musicales d'Etudes (1954) Raymond Gallois-Montbrun  
Ballade (La Souplesse) (1918-1994)  
Lied (La Sonorité)  
Valse (Le Chromatisme)  
Finale (La Vélocité)

Side B: Adjusted (2004) Andriy Talpash  
*First performance* (b. 1974)

## Intermission

Prélude, Cadence et Finale (1956) Alfred Desenclos  
(1912-1971)

plea, for piano solo (1995) Paul Steenhuisen  
(b. 1965)

Parabola, for piano solo (1989) Laurie Radford  
(b. 1958)

Number Pieces (2003) Scott Edward Godin  
#8 (b. 1970)

Sonate (1970) Edison Denisov  
Allegro (1929-1996)  
Lent  
Allegro moderato



**William Street** is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra and the United States Navy Band. As chamber musician he has performed with the Beau String Quartet, the Twentieth Century Consort and the Chicago Saxophone Quartet. His recording with the Edmonton Symphony Orchestra of *Tre Vie, Concerto for Saxophone* by Forsyth was a 1999 Juno award nominee. He also recorded *héliosaxo*, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. Winner of many awards including the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy, Street has earned respect as one of America's finest instrumentalists. His teachers include Frederick Hemke, Jean-Marie Londeix and George Etheridge. He has presented master classes at The *Conservatoire National Supérieur de Musique de Paris*, The Royal College of Music in London and the Royal Belgian Conservatory in Brussels. He was a member of the European Saxophone University faculty in 2000. Dr. Street served as Editorial consultant for the biography *Jean-Marie Londeix, Master of the Modern Saxophone* by James Umble (Roncorp, 2000). He is a Selmer clinician who has a strong interest in music education and appears frequently as recitalist, adjudicator and conductor throughout North America and Europe. He has served as a member of the jury of the International music competitions in Dinant (Belgium), Moscow (Russia) and Chicago (U.S.A.). He was elected in 2003 to serve as Secretary of the 2006 World Saxophone Congress to be held in Ljubljana, Slovenia. During the 2003 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. 2004 took Street to Bangkok and on tour in France with the Quatuor International de Saxophones with co-members Jean-Pierre Baraglioli, Keiji Munesada and Richard Dirlam. The quartet will tour Belgium in April 2005.

Canadian pianist **Roger Admiral** graduated with a Doctor of Music degree from the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. Roger's repertoire extends from the music of J. S. Bach to the music of today, with a particular focus on modernist composition. Roger lives in Camrose and performs in Canada, the United States and in Europe, most recently playing a series of solo recitals in Poland.

**Jean- Marie Londeix** "Considered without question as one of the world's greatest saxophonists and professors of saxophone, his influence has been strongly felt in the international community of wind music." (Gerald Danovitch); "One of the greatest musicians of our time" (Edison Denisov); "The most revered of French saxophonists, he has made the Bordeaux Conservatory the world's leading center of saxophone studies (Washington Post); "Perhaps after Adolphe Sax and his teacher Marcel Mule, the most important 'inventor' of the modern saxophone" (Francesco Salime), Jean-Marie Londeix has become known and appreciated as a concert artist, teacher, lecturer and author of numerous pedagogical works. He has performed more than 600 times as a concert soloist appearing in cities around the world, many times inaugurating the first saxophone concerts and recitals in many of the world's concert halls. In the early 1950's he was even one of the first wind instrumentalists to perform full recitals. He has been frequently recorded and has 13 LPs and 6 compact disks to his credit. About one hundred of the most important works for saxophone have been written for and



dedicated to him. More than 130 foreign students have traveled from around the globe to study with him at the Bordeaux Conservatory of Music, among them 47 Americans. Among these former students, now ambassadors of music and concert artists in their own right, a number teach at major universities and conservatories and perform internationally. Monsieur Londeix is frequently invited to teach in the conservatories and universities of Europe, Japan, the United States, Russia, Canada, Scandinavia, or to lecture in well-known pedagogical centers. Elected by his peers as Honorary President of the Association of Saxophonists of France (ASAFRA) and President of the International Saxophone Committee of the World Saxophone Congress, Jean-Marie Londeix has also organized a number of international festivals including The World Saxophone Congress and The World Conference on the General State of the Saxophone. He is responsible for the creation of the Ensemble Internationale de Saxophones and he commissioned and premiered over 50 original works of excellent quality with this group. Having carried on a double career as concert artist and teacher, Jean-Marie Londeix is also the author of over twenty important pedagogical works for saxophone, many of which have been translated into five languages. As well, he has written books on the history of the saxophone, most notably *Le Saxophone*: Cl. Lattes, Paris and *Hello! Mr. Sax* (in French and English): A. Leduc, Paris. "A model for the classical saxophone!" (Raymond Ricker, Eastman). Jean-Marie Londeix is an "example of courage, of hope and of passion" (Keiji Munesada, Japan). "His extensive output is known far and wide, not only for the quality of his amazing musical performances, but as well for his teaching and his profound insight and thought" (François Ross). "He deserves the deepest admiration for the quality of his work, but even more importantly for his very "modern" position concerning all that touches the saxophone, both near and far".

**Anna Street** is an Associate Professor in the Department of Modern Languages at Concordia University College of Alberta, where she teaches French language and literature. Her recent area of research is on the works of Marcel Pagnol, French film director, writer and member of the *Académie Française*.



**Noon-Hour Organ Recital**

**with Organists**

**Meghan Bowen**

**Alice Boyd**

**Philip Chow**

**Trish Dandy**

**Kevin Dill**

**Yoon Park**

**Monday, February 14, 2005**

**at 12:00 pm**

**Program**



**DEPARTMENT OF  
MUSIC**



**Upcoming Noon-Hour Organ Recitals  
Mondays at 12:00 noon**

February 28

"Pedal Fest"

Works for pedals alone by Bédard and  
Persichetti plus works by Buxtehude,  
Bach and others

March 21

Featuring graduate and undergraduate  
students of the University of Alberta  
Department of Music

April 11

Featuring graduate and undergraduate  
students of the University of Alberta  
Department of Music

Free admission

For more information, please call 492-9145  
or contact the Department of Music,  
Fine Arts Building 3-82, Telephone 492-0601



## **Program**

Works from "Te Deum Laudamus" (2004)  
a tribute to the late Canadian organist/composer,  
Gerald Bales  
and  
Louis Vierne

Idyll	Robin King
<b>Trish Dandy</b>	
Masque	Denis Bédard (b. 1950)
<b>Philip Chow</b>	
Prelude on the "Passion Chorale"	Alan Reesa (b. 1936)
<b>Alice Boyd</b>	
Surely he has borne our griefs Soliloquy No. 2	Nancy Telfer Gordon Atkinson
<b>Meghan Bowen</b>	
Chorale Prelude on "Resignation"	Kola Owolabi
<b>Kevin Dill</b>	
Final from Symphony No. 1, Op. 14 (1899)	Louis Vierne (1870-1937)
<b>Yoon Park</b>	



## Upcoming Events

### February

16 Wednesday, 8:00 pm

Visiting Artists Concert

**Extraordinary Event!**

**CANTO OSTINATO** For Keyboards

**The Piano-ensemble**

**Four Grand Pianos**

**Marcel Bergmann, Elizabeth**

**Bergmann**

**Jeroen van Veen, Sandra van Veen**

Canto Ostinato is supported by the Fund

for Amateur Art and Performing Arts

Admission: \$15/student/senior, \$20/adult

18 Friday, 8:00 pm

*Faculty and Friends*

**Marcus Thompson, viola**

**Patricia Tao, piano**

**Martin Riseley, violin**

**Tanya Prochazka, cello**

Johann Sebastian Bach

*Sonata No 1 for Viola da gamba and*

*Clavier in G Major, BWV 1027*

Ernest Bloch

*Suite for Viola and Piano*

Gabriel Fauré

*Quartet No 1 in C Minor, Op 15*

Admission: \$15/student/senior, \$20/adult

27 Sunday, 4:00 pm

Jablonski Endowment Benefit

Concert

with Visiting Artist

**Stéphane Lemelin, piano**

Admission: \$20/adult/senior, \$10/student

For more information, call 483-8588

28 Monday, 12:00 noon

**Noon-Hour Organ Recital**

**"Pedal Fest"**

Works for pedals alone by Bedard and

Persichetti plus works by Buxtehude,

Bach and others

### March

6 Sunday, 3:00 pm

Master of Music Recital

**Kevin Dill, Organ**

Free admission

6 Sunday, 8:00 pm

**Musica Eterna**

**Maestro Guido Lopez Gavilan,**

**Composer and Conductor**

Distinguished Visiting Professor

with the **University of Alberta**

**Academy Strings**

Admission: \$10/student/senior, \$15/adult

7 Monday, 8:00 pm

**The University of Alberta and**

**Grant MacEwan College Jazz Bands**

**Tom Dust and Raymond Baril,**

**Directors**

*Salute to the Bands*

Admission: \$10/student/senior, \$15/adult

9 Wednesday, 4:00 pm

Saxophone Masterclass

with Visiting Artist **Joseph Murphy**

Free admission



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



**Visiting Artists**

**piano duo**

**Elizabeth and Marcel Bergmann**

**piano duo**

**Sandre and Jereon Van Veen**

**Wednesday, February 16, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**







## Program

### *Canto Ostinato* (1976) Simeon ten Holt, composer

Performers	piano duo	Elizabeth and Marcel Bergmann
	piano duo	Sandre and Jereon Van Veen

#### PREFACE, *Canto Ostinato*

The first performance of *CANTO OSTINATO* took place on April 25th 1979 in the Ruïnekerk in Bergen (Holland) and was realized using three pianos and an electronic organ.

Other combinations are possible using keyboard-instruments. *CANTO* can also be considered as a solo piece (keyboard two hands) with or without electronic resources.

*CANTO* stems from a traditional source, is tonal and makes use of functional harmony, it is built according to the laws of cause and effect (tension-release). Although all parts of *CANTO* have their fixed position in its progress and are not interchangeable without violating the melodic line, the internal logic and form, beginning and end do not have absolute meaning as boundaries, of form.

Time plays an important role in *CANTO*. Although most bars or sections feature repeat signs and although the performer(s) decide(s) on the number of repeats, one cannot speak of repetition-as-such. Repetition in this case has as its goal to create a situation in which the musical object affirms its independence and can search for its most favorable position with respect to the light thrown on it, becoming transparent. Time becomes the space in which the musical object floats.

The performers have a wide margin of contribution. They decide about dynamic contrast, duration (in detail as well as for the whole) about the use of opposing or non-opposing timbre-differentiations, whether or not to play passages in unison. Also about repetition and combination of bars and sections, depending on their place within the score.

The performers also decide, depending on available time and physical effort, whether they will take turns or if there will be a pause. At the first performance, which took about two hours, a pause was held at number 88 in the score, a pause in which a prerecorded tape was played of the first sections (A, B and C) following number 88. The concert was resumed after 25 minutes (tape fade-out). A performance of *CANTO* is more like a ritual than a concert. The piece is not in a hurry and has in common with so called minimal music that one cannot speak of fixed duration. As stated the first performance lasted two hours but it could have easily been more or less.



The main part of CANTO is indicated by the bracketed systems in bolder type. For the right hand there are two systems on which alternatives (variants) have been notated. Likewise there is one alternative stave for the left hand. Supposing that the piece is performed by just one musician (e.g. a pianist), then he can diverge from the basic part via the given alternatives in order to create variety. Apart from these alternatives each bar or section of the basic part itself has the possibility for variation: by displacement of accents and dynamic contrasts. Some suggestions for these are given in the score by thinly drawn stems connecting notes within each group.

A new episode begins at figure 88 in the score, a sort of interlude. Bars and sections are indicated now by letters (A,B,C, etc. to I). This episode and the transposed section from figure 91 consists of a number of sections which are more or less small commentaries on the basic structure A.

Through its constant return A forms a pivotal or rest point. The ordering of A and its satellite-sections as given in the score are, in a certain sense, relative.

The symbol ( $\leftrightarrow$ ) indicates that in many cases one can either go back or forward in one's choice of sections and that, depending on the harmonies, certain sections can be combined. The variants notated as footnotes from figure 88 (for the left hand) function as a sort of 'wandering' part. They do not have to be present all the time - they can disappear and return - and they need not be filed to the notated octave-register.

#### **Piano Duo Elizabeth and Marcel Bergmann**

Elizabeth and Marcel Bergmann have been performing together as a duo since 1989. They studied with Arie Vardi at the Hochschule für Musik und Theater, Hannover and with Jean-Eudes Vaillancourt at the Université de Montréal.

The duo received first prize at the *International Chamber Music Competition* in Caltanissetta, Italy, and were laureates of the *4th Murray Dranoff International Two Piano Competition*



In 1993 they became members of the young artists' roster of *Yehudi Menuhin-Live Music Now*. Their recitals and concerts with orchestra have taken them to many parts of the world, including the USA, Italy, Germany, Holland, Greece and Canada. The duo has appeared at the celebrated *Gilmore International Keyboard Festival*, the *Banff Arts Festival*, the *Royal Bank Calgary International Organ Festival and Competition*, the *International Two Piano Symposium* and *Schubertiade*, Miami, the *Tage für neue Musik*, Darmstadt, the *Braunschweiger Kammermusik Podium* and at the *EXPO 2000*, Hannover.



They have made recordings for the CBC, for several stations of the ARD in Germany and for National Public Radio in the USA. In 1997 they recorded their first CD with 20th century works for two pianos. The duo's most recent recording appears on the *Arkto*s label featuring works by Rachmaninov, Bernstein and Debussy. As founding members of the *International Piano Quartet* they had the opportunity to record Stravinsky's *Les Noces* under the direction of Robert Craft at the Abbey Road Studios in London. The CD first appeared on *Koch International Classics* and has been recently re-released on *Naxos*.

Currently on faculty at *The Mount Royal College Conservatory* in Calgary, Elizabeth and Marcel have also been involved in various musical activities at *The Banff Centre for the Arts* in recent years. They are members of the Calgary based group *Land's End Chamber Ensemble* and have recently appeared as soloists with the Calgary Philharmonic Orchestra and the Red Deer and Lethbridge Symphonic Orchestras. Their extensive repertoire ranges from the baroque to the contemporary and includes numerous own arrangements and compositions.



#### **Piano Duo Sandra & Jeroen Van Veen**

Sandra (1968) and Jeroen van Veen (1969) met each other at the piano while studying at the conservatory in Utrecht in 1987. In 1989 they married, and since 1995 they play together the piano. Their debut was a concert with *Canto Ostinato* for two pianos by the Dutch "minimalist" Simeon ten Holt. The concert was live recorded and the Cd was sold in more than 40 countries worldwide. After this many concerts and CD's followed. At first they played other music from Ten Holt like *Horizon* and *Incantation IV*, nowadays they play various kinds of music like the *Carmina Burana* by Orff,

*The Planets* by Holst and the *Rhapsody in Blue* by Gershwin. Together with two friends they also form an Art group, with whom they make theatre concerts based on different themes, for example a "Composers Life" or the "History Of The Piano". Concerts and recitals brought Sandra and Jeroen van Veen from Miami to Novosibirsk, in Russia. They are initiators of many concert series, among them the Amsterdam Concertgebouw, the Lek Art Festival in Culemborg, and the International Students Piano Competition in Utrecht. They recorded many Cds in the last ten years. For 2005 they will record the complete Multiple Piano Works by Simeon ten Holt, which will fill eleven Cds and will be released on Brilliant Classics. Sandra and Jeroen van Veen are both founders from the Simeon ten Holt Foundation. Besides playing piano they teach over a hundred students, privately at home and at the University of Utrecht.

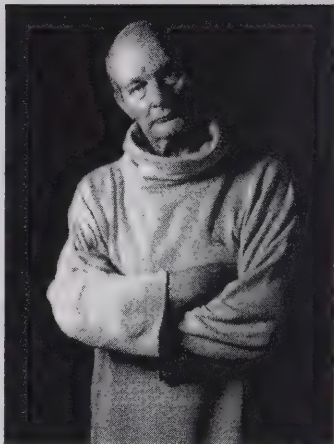
[www.vanveenproductions.com](http://www.vanveenproductions.com)

[www.pianoduo.org](http://www.pianoduo.org)



## Simeon ten Holt

Composer Simeon ten Holt was born in Bergen (in the Dutch province of North Holland) in 1923, as the son of painter Henri F. ten Holt (1884). Together with Nico Schuyt (1922-1992), among others, he studied piano and theory with the Bergen composer Jakob van Domselaer (1890-1960). Jakob van Domselaer's influence is initially considerable, as shows from his first compositions for piano (Kompositie I-IV, Suite and Sonate). He later joins a group of artists including Friso ten Holt, Gerrit Kouwenaar, Constant Nieuwenhuis and the young poet Jaap van Domselaer. They discuss art and philosophy.



In 1949 Ten Holt moves to France, where he remains for a number of years, taking lessons from Honegger and Milhaud at the Ecole Normale in Paris. In 1954 Ten Holt resettles in Bergen, this time taking up residence in a converted World War II bunker. It is here that he writes the important piano composition *Bagatellen* (1954). In reaction to the tonal influence of his teacher Van Domselaer Ten Holt develops his own method to come to terms with the concepts of tonality and atonality. He calls it the diagonal idea, the simultaneous use of complementary keys in a tritone relationship. This results in the compositions *Diagonaalsuite* (1957), *Diagonaalsonate* (1959) and *Diagonaalmuziek* (1956-1958). Ten Holt's social engagement, his philosophical state of mind and his literary qualities show from a number of articles on music he published in the literary magazine *Raster* between 1968 and 1973. In 1968 he founds the *Werkgroep Bergen Hedendaagse Muziek* [Working Group Contemporary Music Bergen] which still exists. For this working group he organizes concerts solely devoted to contemporary music, initially at the Arts Centre in Bergen, later at the *Ruïnekerk* [Ruin Church]. Ten Holt is also active as a pianist, performing his own works.

At the 1969 Holland Festival his percussion piece *Tripticon* (1956) is performed. At the Institute for Sonology in Utrecht and in his own home studio he works at some electronic compositions (*Inferno I and II*, *I Am Sylvia but somebody else*). During this period he is also a regular visitor to the Warsaw Autumn Festival and has contacts in New York. Ten Holt taught contemporary music at the Academy for the Visual Arts in Arnhem from 1970-1987. Here he experimented with group improvisations that, in latter years, led to performances at Arnhem Festivals. (A form of total theatre in which the students under his charge were responsible for music, choreography and dramaturgy.) A breakthrough is the performance of *..A/.TA-LON* by the Asko Ensemble at the 1978 Holland Festival. In 1979 his composition *Canto ostinato* (1976-1979) for four keyboards is premiered. In 1985 this work is performed at the Gala of Dutch Music at the Amsterdam Concertgebouw, giving Ten Holt national exposure. During the eighties Ten Holt's music is frequently performed, not only in concert halls, but often in a wide variety of places, such as the concourses of railway stations, parks and squares. Muziekcentrum Vredenburg in



Utrecht plays an important role in the promotion of Ten Holt's music by organising concert series devoted to his evening-long compositions for keyboards. Various compact discs were recorded during these concerts.

Ten Holt's considerable oeuvre can be divided into periods.

During the first period Ten Holt shapes his musical identity by struggling out of the influence of his teacher van Domselaer. The two works for piano *Bagatellen* and *Cyclus aan de waanzin* [Cycle to Madness] (1961-1962) are typical of this process. This is what Ten Holt has to say about the tonal and expressive *Bagatellen*: 'A renaissance stage of life finds its expression in the *Bagatellen* in a style that can be situated somewhere between Chopin, Bartók and Janáček the late works of Van Domselaer.' By means of his own system of composing, the diagonal method, Ten Holt abandons tonality and finds his own way in the *Cyclus aan de waanzin* (1961-1961). ('The tonal element drifts like a shadow through the *Cyclus* and presents, sometimes openly, sometimes in disguise, the bill of an unpaid debt.') The second period covers music which is construed according to various theoretical principles in which the tonal material is determined by serialism. The important composition *..A/.TA-LON*, dated 1966-1968, occupies itself with the relationship between language and music. In *Interpolations* for piano, from 1968, Ten Holt uses an aleatory composing technique. In the *Five Pieces* (1970-1972) the computer influences the compositional result. And finally Ten Holt writes a number of electronic compositions. ('The aspect of so-called emotionality, exaggerated into an almost idolized institution, the certificate of sensitivity, evangelized as the bearer of the "message" is returned (not denied) to its rightful and democratic place, subservient as an equal partner in the realization process.')

In the present and third period Ten Holt has returned to the instrument with which his life as a composer started: the piano. He himself speaks of a strong physical relationship to the sound of the instrument. This is what he writes: 'My hands grasp at what my mind cannot "grasp": I believe in my hands (...) Because of them I am in the dark, grasping at a reality which I (being the embodiment) only experience as a nebula, as a sensation.' This results in the major composition of this period, *Canto ostinato* for keyboards, from 1976-1979. It took shape as a work in progress at the piano. The score is laid out as a route for the performers to take, using the so-called 'drift parts' at will. The number of players is undetermined, as is the total length and the number of repetitions of the various sections on which the composition is built. The freedom left to the performers gives them a great responsibility towards the final result.

In these compositions, that border on repetitive music, Ten Holt develops his own unmistakable style in which tonality and repetition evoke a new sort of aesthetics ('tonality after the death of tonality'). Characteristic compositions in this style, besides *Canto ostinato*, are *Lemniscaat* (1983), *Horizon* (1985), *Incantatie IV* (1990) and *Soloduveldans* [Solo Devil's Dance] II (1986) and III (1990). With *Palimpsest* (1993) Ten Holt seems to be taking a new direction. After an exclusive devotion to the piano for years he wrote this composition for seven strings.



## The Composer speaking:

- My compositions take shape without any predetermined plan and are, as it were, the reflection of a quest for an unknown goal. A great deal of time, patience and discipline are the prerequisites for making a (genetic) code productive, that eventually determines form, structure, length, instrumentation etc. Such a process is laborious, as the perception of this generating code is constantly being troubled by human short-comings and one's own will, and it is dependent on moments of clarity and vitality. And then, the sea washes and polishes, time crystallizes.

- The only advantage of ageing may be that a development can be viewed in retrospect. And that, in spite of the zigzag movements and the apparently opposing directions, one is able to discern a logic in this development that hitherto had a function that was hidden and blocked from view. A road then seems to appear, which is oriented towards a goal shrouded in mystery, momentarily hardly gains in height and only advances in the curves. In this image the curves refer to so many turning points, not only as changes in the perception of the landscape, but mainly as changes with regards to the attitude to life and a revision of the conditions to pursue the road any further. The curves are like the articulation in a pattern of movement, end and beginning from one phase to another, and appear to coincide with biological periodicity, with intervals from seven to ten years. As far as I can see, my relationship, both figuratively and practically speaking, to the tonal centre and the problem of tonality, has been a determining factor in the development of the achievements in my creative career. This relation gradually shifted from an initial intuitive understanding to a more conscious issue later on. The role of the tonal centre, first as an undisputed factor, starts to move, loses its authority, submerges into chromaticism and the equality of all tones, and finally emerges in a shape that is chastened by death and katharsis. A large-scale history reproduces itself on a small scale.

- I was very surprised to find myself in a steppe-like landscape one day, which was characterized by an immense horizon, by vastness, space and time, and, last but not least: by tonal centres and tonality (Canto ostinato). In spite of various speculations I have not been able to find an adequate explanation for this development yet and, just like before, I have no idea of the next port to which my compass is set.


Simeon ten Holt  
Bergen, June 1995

Canto Ostinato is supported  
by the Fund for Amateur Art  
and Performing Arts

**F NDS**  
amateurkunst  
podiumkunsten







# *Faculty & Friends*

**Marcus Thompson, viola**  
**Martin Riseley, violin**  
**Tanya Prochazka, cello**  
**Patricia Tao, piano**

**Friday, February 18, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**



**UNIVERSITY OF  
ALBERTA**



## Program

Sonata for Viola da gamba and Cembalo  
in G Major, BWV 1027 (1720)

Johann Sebastian Bach  
(1685-1750)

Adagio

Allegro ma non tanto

Andante

Allegro moderato

Suite for Viola and Piano (1919)

Ernest Bloch  
(1880-1959)

Lento-Allegro-Moderato

Allegro ironico

Lento

Molto vivo

## Intermission

Quartet no. 1 in C Minor, Op. 15

Gabriel Fauré  
(1845-1924)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto



CBC Radio is pleased to share tonight's performance with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9FM in Edmonton.



**Program Notes**  
by Allison Fairbairn

**Johann Sebastian Bach**  
**b. Eisenach, 21 March 1685**  
**d. Leipzig; 28 July 1750**

***Sonata I in G major for Viola da gamba and cembalo BWV 1027***

- I. Adagio***
- II. Allegro ma non tanto***
- III. Andante***
- IV. Allegro moderato***

Bach's G major gamba sonata is based on a much earlier version for two flutes and basso continuo that originated around 1720 in Cöthen, which in turn may have been arranged from an even earlier version. This sonata may have been composed for Christian Ferdinand Abel, court gambist in Cöthen, but this has not been proved. Although it was originally a separately composed piece, this sonata is often now grouped with Sonata II in D major (BWV 1028) and Sonata III in G minor (BWV 1029), both written for da gamba and cembalo as well. Each of these sonatas is consistently written in three obligato voices, and all three works were originally intended for other combinations of instruments.

Bach takes basic formal cues from the Italian trio sonata, or sonata da chiesa a tre ( a three part church sonata for two violins and continuo), made prominent by Archangelo Corelli. The trio sonata generally consisted of four movements, alternating slow-fast-slow-fast, with the slower movements behaving as introductions to the livelier fast movements. Bach questions the typical relationship between the *Adagio* and *Allegro* in this work and in the second sonata for gamba, BWV 1028; although the *Adagio* is constructed over the expected walking bass and concludes with a cadence on the dominant, it does not function purely as an introduction to the *Allegro*. Bach draws out the *Adagio* by generating a larger formal layout from a contrapuntal subject, adding a development and thematic returns. Only in the last appearance of the theme does the *Adagio* prepare a connection for the *Allegro*. The *Allegro* in turn functions as a resolution of the dense material of the *Adagio*, and as such, Bach has turned the typical relationship between the movements on its head!

The *Andante* poses yet another contradiction. Outwardly, it functions as a transitional introduction to the following *Allegro*, with its brevity, lack of an apparent melodic subject, and the almost mechanical character of its motivic development. However, the 'voice exchange' introduced in m.3 treats the seemingly static web of harmonic figures in the manner of a melodic figure: while there is no specific melody, the material is nonetheless developed as if it were.



Ernest Bloch  
b. Geneva, 24 July 1880  
d. Portland, OR, 15 July 1959

*Suite for Viola and Piano (or Orchestra), 1919*

*I. Lento-Allegro-Moderato*

*II. Allegro Ironico*

*III. Lento*

*IV. Molto Vivo*

Ernest Bloch's *Suite for Viola and Piano* won the \$1,000 prize offered by Mrs ES Coolidge in 1919 for a new composition in chamber music. Inspired by the Far East, specifically Java, Sumatra and Borneo, Bloch originally intended to give each movement a more explicit and picturesque title, but chose to leave each piece to the imagination of the listener.

The first movement is intended to give an impression of "a very wild and primitive Nature." The *Lento* begins with a savage cry, followed by an immediate silence. A theme is presented in an embryonic form that will be developed throughout the first movement and consequent movements. The *Allegro* of the first movement presents a joyful, exotic motive, featuring a climax followed by a decrescendo, concluding with a silent, slumbering mood. The entire movement ends, as it began, with the meditation of the viola.

The second movement is a mixture of moods and characters, ranging from the grotesque and fantastic, to the sardonic and mysterious. The musical form follows closely this expression of alternating moods. Somewhat a rondo-form, the first group of motives (*Allegro*) is made up of short fragments which are followed by a section based on a much different motive (*Grave*).

The *Lento* explores the mystery of tropical nights. A dreamy melody in the solo viola above dark chords opens the movement, which is followed by a second and third motive. From a distance can be heard reminiscences of motives from the first movement.

Bloch noted "the last movement is probably the most cheerful thing I ever wrote." The middle part of the A-B-A form is more lyrical than the other parts, treating motives from the other movements in a broader and more passionate mood. The first motives are built on a pentatonic scale, and the solo viola recalls the meditation motive from the first movement. A short and cheerful *allegro vivace* concludes the work.



Gabriel Fauré

b. Pamiers, Ariège, 12 May 1845

d. Paris, 4 Nov 1924

*Piano Quartet No. 1 in C minor, Op 15*

*I. Allegro molto moderato*

*II. Scherzo*

*III. Adagio*

*IV. Allegro molto*

In an interview a couple of years before he died, Gabriel Fauré recalled how he came to write chamber music:

Before 1870 I would never have dreamed of composing a sonata or a quartet. At the time such works had no chance of getting heard. What gave me the incentive was the Société Nationale de Musique founded in 1871 by Saint-Saëns with the primary goal of presenting works by young composers.

The Société Nationale de Musique was one of several organizations, established during the period between the end of the Franco-Prussian War in 1871 and the outbreak of the First World War in 1914, that espoused new music. These societies met at private soirées where the leading musicians as well as painters, sculptors, actors, and writers in Paris gathered to hear first performances and to engage in serious discussions of contentious issues like nationalism in music. Among the wealthy patrons who hosted these meetings, two were of special importance to Fauré: the famed contralto Pauline Viardot and the wealthy businessman Camille Clerc. It was in the Viardot residence where Fauré met the hostess' daughter, Marianne, who would later become his ex-fiancée after a five-year romance. Some believe that the painful experience of their broken engagement is expressed in the slow movement of the *Piano Quartet, op. 15*.

Dedicated to A. Hubert Léonard (the Belgian violinist with whom he consulted during the writing of the Violin Sonata), the Piano Quartet was completed in the summer of 1879 and first performed at the Société on February 14, 1880, with Fauré playing the piano part. The *Piano Quartet, op. 15*, is conventional in structure: a first movement in sonata-allegro form, followed by a three-part scherzo, a slow movement, and an allegro finale. The Fauréan innovations reside in the fluid modulations to remote keys; the modal character of his melodies; his favorite motif of a rising octave (heard in the slow movement); and the exuberant and athletic "French" scherzo which pianist Emanuel Ax describes as "uncannily reminiscent of an elegant *boulevardier* sauntering along the streets of Paris. If there is such a thing as nineteenth-century 'cool' this is its musical equivalent."



**Marcus Thompson**, violist, has appeared as soloist, recitalist, and in chamber music series throughout the Americas, Europe, and the Far East. He has been a soloist with the orchestras of Atlanta, Chicago, Cleveland, Saint Louis; The National Symphony, the Boston Pops and the Czech National Symphony in Prague. He performed the West Coast Premiere of the Harbison Viola Concerto with the Los Angeles Chamber Orchestra; the Chicago Premiere with the Chicago Sinfonietta, and recently gave the Boston Premiere with the New England Conservatory Honors Orchestra. In recent seasons he has received critical acclaim for performances of the Penderecki Viola Concerto with the MIT Symphony Orchestra in Boston, and London, U.K. He has been a guest of the Audubon, Borromeo, Cleveland, Emerson, Orion, Shanghai, and Vermeer String Quartets; and a frequent participant at chamber music festivals in Anchorage, Seattle, Sitka, Los Angeles, Amsterdam, Dubrovnik and Okinawa.

Born and raised in The Bronx, NYC, Mr. Thompson earned the doctorate degree at The Juilliard School. He currently lives in Boston where, as Robert R. Taylor Professor of Music, he heads programs in chamber music and performance studies at the Massachusetts Institute of Technology. He is a member of the viola faculty at New England Conservatory of Music and violist of the Boston Chamber Music Society.

**Patricia Tao** joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artists' Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI label, and her solo CD for Arktos was released in 2003.

Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously she taught at Western Washington University and the University of Virginia.

**Martin Riseley** has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious \$30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.



A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

**Tanya Prochazka** is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth's Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach's Cello Suites.



## Upcoming Events

### February

27 Sunday, 4:00 pm

Jablonski Endowment Benefit  
Concert

with Visiting Artist

**Stéphane Lemelin, piano**

Admission: \$20/adult/senior,

\$10/student

For more information, call 483-8588

28 Monday, 12:00 noon

**Noon-Hour Organ Recital**

“Pedal Fest”

Including works for pedals alone by  
Bedard and Persichetti

### March

6 Sunday, 3:00 pm

Master of Music Recital

**Kevin Dill, Organ**

Free admission

6 Sunday, 8:00 pm

**Musica Eterna**

**Maestro Guido Lopez Gavilan, Composer  
and Conductor**

Distinguished Visiting Professor

with the **University of Alberta**

**Academy Strings**

Admission: \$10/student/senior, \$15/adult

7 Monday, 8:00 pm

**The University of Alberta and**

**Grant MacEwan College Jazz Bands**

**Tom Dust and Raymond Baril, Directors**

*Salute to the Bands*

Admission: \$10/student/senior, \$15/adult

9 Wednesday, 4:00 pm

Saxophone Masterclass

with Visiting Artist **Joseph Murphy**

Free admission

9 Wednesday, 8:00 pm

Visiting Artists Recital

**Joseph Murphy, saxophone**

**Matt Slotkin, guitar**

Villa-Lobos *Bachianas brasileiras No. 5*

Ibert *Entr'acte*

Takemitsu *Toward the Sea*

Towner *The Juggler's Etude*

Beaser *Mountain Songs*

Ravel *Piece en forme de Habenera*

Piazzolla *L'Histoire du Tango*

Admission: \$15/student/senior, \$20/adult

11 Friday, 6:00 pm

**The University of Alberta**

**Concert Choir Annual Dinner,**

**Concert and Silent Auction**

**John Brough, Conductor**

Chateau Lacombe Crowne Plaza

For ticket information call 492-4478

11 Friday, 8:00 pm

**Kilburn Memorial Concert**

with Visiting Artists

**Octagon 2004**

Co-sponsored by the

Edmonton Chamber Music Society

Admission: \$15/student/senior, \$20/adult

12 Saturday, 10:00 am-12:00 pm

Clarinet Masterclass

with Visiting Artist **James Campbell**

Studio 27, Fine Arts Building

*Please donate to Campus Food Bank*

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







DEPARTMENT OF  
**MUSIC**

# **Studio 27**

## **Fine Arts Building**

### **In Recital**

#### **Ryan Frizzell, Trumpet**

assisted by

**Jonathan Ayers, baritone and narrator**

**Michael Massey, piano**

**Saturday, February 19, 2005 at 5:00 pm**

#### **Program**

Aria, "The Trumpet Shall Sound" from Messiah (1741)

George Frideric Handel  
(1685-1759)

Sonata for Trumpet and Piano (1956; revised 1986)

Kent Kennan  
(b.1913)

I. With strength and vigor

II. Rather slowly with freedom

III. Moderately fast, with energy

#### **Intermission**

Variations on a theme from Bellini's Norma (ca.1864)

Jean Baptiste Arban  
(1825-1889)

Animal Ditties (1978/1983)

Anthony Plog  
(b.1947)

The Chipmunk (1952)

The Turtle (1930)

The Python (1969)

Text by Odgen Nash  
(1902-1971)

Hyena (1972)

Hog (1971)

The Elk (1971)

In partial fulfilment of the requirements for the Bachelor of Music degree for Mr Frizzell.

Mr Frizzell is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Lang Memorial Undergraduate Scholarship.

Reception to follow in the third floor lounge, Fine Arts Building.







# In Recital

## Jeremy Maitland, Trumpet

assisted by  
Michael Massey, Piano

Thursday, February 24, 2005 at 8:00 pm

Concerto for Trumpet in D major (1762)  
Adagio  
Allegro

Leopold Mozart  
(1719-1787)

Triptyque (1957)  
Scherzo  
Largo  
Saltarelle

Henri Tomasi  
(1901-1971)

Conconctions (1978)  
Velociped  
Innoculum  
Polemix  
Ecologue  
Redundrum  
Frenzoid  
Entreaticle  
Dictumn

John Cheetham  
(b. 1939)

Concerto for Trumpet (1949)

Alexander Arutunian  
(b. 1920)

**Studio 27**  
**Fine Arts Building**  
**University of Alberta**







**Noon-Hour Organ Recital**  
with Organists  
**Meghan Bowen**  
**Alice Boyd**  
**Philip Chow**  
**Kevin Dill**  
**Troy Lamoureux**  
**Yoon Park**

**Monday, February 28, 2005**  
**at 12:00 pm**



Convocation  
Hall

Arts Building  
University of Alberta

**Program**



DEPARTMENT OF  
**MUSIC**



## **Upcoming Events**

### **Noon-Hour Organ Recitals**

**Mondays at 12:00 noon**

**March 21, April 11**

Featuring graduate and undergraduate students of  
the University of Alberta Department of Music

### **Organ Student Recitals**

March 6, 3:00 pm

Kevin Dill

March 12, 3:00 pm

Meghan Bowen

March 14, 5:00 pm

Philip Chow

March 29, 8:00 pm

Alice Boyd

Free admission

For more information, please call 492-9145  
or contact the Department of Music, Fine Arts  
Building 3-82, Telephone 492-0601



## **Program**

### **“Pedal Fest”**

Works for pedals alone  
and other works that feature the feet

Fugue in G Minor, BWV 542

Johann Sebastian Bach  
(1685-1750)

### **Philip Chow**

Wir glauben all an einen Gott, BWV 680

From Five Dances (1982)

"At the Ballet"

"Those Americans!"

Johann Sebastian Bach  
Calvin Hampton  
(1938-1984)

### **Alice Boyd**

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach

### **Yoon Park**

Sonatine for Pedals Alone

Andante

Adagio

Allegro Molto

Vincent Persichetti  
(1915-1987)

### **Meghan Bowen**

Esquisses for Pedals Alone

Denis Bédard  
(b. 1950)

### **Troy Lamoureux**

Grand Piece Symphonique, Op. 17

Allegro non troppo e maestoso

César Franck  
(1811-1890)

### **Kevin Dill**



## Upcoming Events

### March

6 Sunday, 3:00 pm  
Master of Music Recital  
**Kevin Dill, Organ**  
Free admission

6 Sunday, 8:00 pm  
**Musica Eterna**  
**Maestro Guido Lopez Gavilan,**  
**Composer and Conductor**  
Distinguished Visiting Professor  
with the **University of Alberta**  
**Academy Strings**  
Admission: \$10/student/senior, \$15/adult

7 Monday, 8:00 pm  
**The University of Alberta and**  
**Grant MacEwan College Jazz Bands**  
**Tom Dust and Raymond Baril,**  
**Directors**  
*Salute to the Bands*  
Admission: \$10/student/senior, \$15/adult

9 Wednesday, 4:00 pm  
Saxophone Masterclass  
with Visiting Artist **Joseph Murphy**  
Free admission

Wednesday, 8:00 pm  
Visiting Artists Recital  
**Joseph Murphy, saxophone**  
**Matt Slotkin, guitar**  
*Villa-Lobos Bachianas brasileiras No. 5*  
*Ibert Entr'acte*  
*Takemitsu Toward the Sea*  
*Towner The Juggler's Etude*  
*Beaser Mountain Songs*  
*Ravel Piece en forme de Habenera*  
*Piazzolla L'Histoire du Tango*  
Admission: \$15/student/senior, \$20/adult

11 Friday, 6:00 pm  
**The University of Alberta**  
**Concert Choir Annual Dinner,**  
**Concert and Silent Auction**  
**John Brough, Conductor**  
Chateau Lacombe Crowne Plaza  
For information call 492-4478

11 Friday, 8:00 pm  
**Kilburn Memorial Concert**  
with Visiting Artists  
**Octagon 2005**  
Co-sponsored by the Edmonton Chamber  
Music Society  
Admission: \$15/student/senior, \$20/adult

12 Saturday, 10:00 am-12:00 pm  
Clarinet Masterclass  
with Visiting Artist **James Campbell**  
Studio 27, Fine Arts Building

12 Saturday, 10:00-12:00 pm  
Strings Masterclasses  
with Visiting Artists  
**Andrew Dawes**  
**Antonio Lysy**  
**Cello** - Fine Arts Building 2-28  
**Violin** - Fine Arts Building 1-29  
Admission at the door: \$15/masterclass

12 Saturday, 10:30 am-12:00 pm  
Piano Masterclass  
with Visiting Artist  
**Arnaldo Cohen**  
Free admission

12 Saturday, 8:00 pm  
Master of Music Recital  
**Tanis Taylor, soprano**  
Free admission



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**



**Arts Building**  
**University of Alberta**

## Chamber Music Concert

featuring **Singers and Pianists**  
in the Chamber Music Class

**Wednesday, March 2, 2005 at 8:00 pm**

### **Program**

Introduction Riana Vermaak

Excerpts from **Spanisches Liederbuch** (Book of Spanish Lyrics)  
**Italienisches Liederbuch**

Hugo Wolf  
(1860-1903)

Groups in order of appearance:

**Denyce Fortney, soprano**  
**Moira Hopfe-Ostensen, piano**

**Meera Varghese, soprano**  
**Allison Kilgannon, piano**

**Janice Marple, soprano**  
**Amy Lin, piano**

**Kripa Nageshwar, soprano**  
**Christopher Misik, piano**

**Gillian Brinston-Kurchat, soprano**  
**Jonathan Kilgannon, piano**

**Jonathan Ayers, baritone**  
**Charles Lin, piano**

**Robert Clark, baritone**  
**Bonnie McKeeman, piano**

**Heather Razaghi, soprano**  
**Yue Ji, piano**

**Tony Caruso, tenor**  
**Kristina Deacon, piano**

**Erika Vogel, soprano**  
**Jonathan Kilgannon, piano**

**Jill Hoogewoonink, soprano**  
**Yoon Park, piano**

**Jill Hoogewoonink, soprano**  
**Yue Ji, piano**



Introduction Riana Vermaak

### **Spanisches Liederbuch (Book of Spanish Lyrics)**

3. Der heilige Josef singt: Nun wandre, Maria (St. Joseph sings: Now wander, sweet Mary)
4. Die ihr schwebet um diese Palmen ( Ye that hover around these palm trees)
5. Führ' mich, Kind, nach Bethlehem (Lead me, child, to Bethlehem)
6. Ach, des Knaben Augen sind mir ( Ah, how fair that Infant's eyes)
9. Herr, was trägt der Boden hier (Lord, what doth the soil here bear)

**Break - 5 minutes**

Introduction Riana Vermaak

### **Italienisches Liederbuch (Book of Italian Lyrics)**

1. Auch kleine Dinge (Even little things)
2. Mir ward gesagt (They tell me)
3. Ihr seid die Allerschönste ( Indeed, thou art the fairest)
4. Gesegnet (Give praise to Him)
5. Selig ihr Blinden (Blessed are the blind)
6. Wer rief dich denn? (Who called you here?)
7. Der Mond hat eine schwere Klag' erhoben (The moon has been complaining)
8. Nun lass uns Frieden schliessen (My dearest life, now let us make peace)
9. Dass doch gemalt (Would that thy charms were painted)
10. Du denkst mit einem Fädchen (To catch me with a little thread)
11. Wie lange schon (How often have I prayed)
12. Nein, junger Herr (No, my young man )
13. Hoffärtig seid Ihr ( Haughty and proud art thou)
14. Geselle, woll'n wir ( Now comrade, garb yourself)
15. Mein Liebster is so klein ( My lover is so small)
16. Ihr jungen Leute (Look here, my lads)
17. Und willst du deinen Liebsten sterben sehen (If thou wouldst see thy lover)
18. Heb' auf dein blondes Haupt (Ay! Lift up thy fair head)
19. Wir haben beide ( In silence each the other passed)
20. Mein Liebster singt (My lover sings)
21. Man sagt mir (Thy mother bids thee)
22. Ein Ständchen Euch zu bringen (A serenade to sing you)

**Break - 5 minutes**



23. Was für ein Lied (How shall I sing thy praise)
24. Ich esse nun mein Brot (No more unmoistened bread do I eat)
25. Mein Liebster hat zu Tische (To a banquet I was bidden)
26. Ich liess mir sagen und mir ward erzählt (I was informed and grieved to hear)
27. Schon streckt' ich aus im Bett (When day is done)
28. Du sagst mir (You tell me I am not of royal birth)
29. Wohl kenn' ich Euren Stand ( Well do I know thee)
30. Lass sie nur gehn, die so die Stolze spielt ( Let her be gone!)
31. Wie soll ich fröhlich sein( How can I ever rejoice?)
32. Was soll der Zorn, mein Shatz ( Why all this wrath?)
33. Sterb'ich, so hüllt in Blumen meine Glieder (Wrap me in flowers)
34. Und steht Ihr früh am Morgen auf (When in the early morning)
35. Benedeit die sel'ge Mutter (Bessed be the happy mother)
36. Wenn du, mein Liebster (When thou, my love to Heaven dost ascend)
37. Wie viele Zeit verlor ich (What precious time I've wasted)
38. Wenn du mich mit den Augen streifst (When thou dost bow thy head)
39. Gesegnet sei das Grün (How I love green!)
40. O war' dein Haus durchsichtig wie ein Glas (Would that thy house were transparent)
41. Heut' Nacht erhob ich mich (I rose from slumber)
42. Nicht länger kann ich singen (No longer can I sing)
43. Schweig' einmal still (Silence I say )
44. O wüsstest du, wie viel ich deinetwegen ( Didst thou but know, how much for thee)
45. Verschling' der Abgrund meines Liebsten Hütte (May chasms engulf the cottage of my love!)
46. Ich hab' in Penna einen Liebsten wohnen ( I have a lover who lives in Penna)



## Upcoming Events

### March

3 Thursday

*Cuba Comes to Alberta*

**REVISED Workshop(s) and/or Open**

**Rehearsal(s)**

**Musica Eterna**

Free admission

**2:00-4:00 pm**

Rehearsal, Musica Eterna, TBA

Studio 27, Fine Arts Building

**5:00-6:30 pm**

Rehearsal, Musica Eterna, Academy Strings

Fine Arts Building 1-29

**7:00-9:00 pm**

Rehearsal, Musica Eterna, Academy Strings

Fine Arts Building 1-23

4 Friday

*Cuba Comes to Alberta*

**REVISED Workshop(s) and/or Open**

**Rehearsal(s)**

**Musica Eterna**

Free admission

**9:00-11:00 am**

Rehearsal, Musica Eterna, TBA

Studio 27, Fine Arts Building

**12:00-1:30 pm**

Ethnomusicology seminar,

Musica Eterna, Traditional Cuban

**3:00-4:00 pm**

String Quartet coaching /demonstration,

Musica Eterna

Studio 27, Fine Arts Building

**5:00-7:00 pm**

Rehearsal, Musica Eterna, Academy Strings

Fine Arts Building 1-29

For more information, please call

492-9410

4 Friday, 8:00 pm

Master of Music Recital

**Alfredo Mendoza, saxophone**

Free admission

5 Saturday, 10:00 am

Harpsichord Recital

Visiting Artist **Hank Knox**

Free admission

Co-sponsored by the

King's University College

5 Saturday

*Cuba Comes to Alberta*

**REVISED Workshop(s) and/or Open**

**Rehearsal(s)**

**Musica Eterna**

Free admission

**3:00-6:00 pm**

Open rehearsal

University Chapel

Augustana Faculty, University of Alberta

Camrose, Alberta

For more information, please call

492-9410

5 Saturday, 8:00 pm

*Cuba Comes to Alberta* Concert

**Musica Eterna Chamber Orchestra and**

**Academy Strings**

(Tanya Prochazka, director)

University Chapel

Augustana Faculty, University of Alberta

Camrose, Alberta

For more information, please call

492-9410

6 Sunday, 3:00 pm

Master of Music Recital

**Kevin Dill, Organ**

Free admission

6 Sunday

*Cuba Comes to Alberta*

**REVISED Workshop(s) and/or Open**

**Rehearsal(s)**

**Musica Eterna**

Free admission

**5:00-6:30 pm**

Rehearsal at Con Hall

Musica Eterna, Academy Strings, The

Singing Strings and Orchestra A

6 Sunday, 8:00 pm

*Cuba Comes to Alberta*

Fundraising Concert

**Musica Eterna Chamber Orchestra and**

**Academy Strings** (Tanya Prochazka,

director), **The Singing Strings and**

**Orchestra A**

(with students from the Edmonton Public

Schools Music Enrichment Strings

Program, directed by Olivia Walsh and

Miriam Lewis)

Admission: \$10/student/senior, \$15/adult

7 Monday, 12:10 pm

*Music at Noon, Convocation Hall Student*

**Recital Series**

Featuring students from the

Department of Music

Works by Schnittke, Brahms and Schubert

Free admission

7 Monday

*Cuba Comes to Alberta*

**REVISED Workshop(s) and/or Open**

**Rehearsal(s)**

**Musica Eterna**

Free admission

**3:00-4:30pm**

Musica Eterna coach Saxophone quartet

Fine Arts Building 3-46

**5:00-7:00 pm**

Rehearsal, Musica Eterna and Academy

Strings tour group

Fine Arts Building 1-23

For more information, please call

492-9410

7 Monday, 8:00 pm

**The University of Alberta and**

**Grant MacEwan College Jazz Bands**

**Tom Dust and Raymond Baril, Directors**

*Salute to the Bands*

The music of the great swing bands of the

1930s and 1940s

Featuring the big band styles of Count

Basie, Benny Goodman, Duke Ellington,

Artie Shaw, Jimmy Lunceford, Tommy

Dorsey, and many more

Admission: \$10/student/senior, \$15/adult

8 Tuesday

*Cuba Comes to Alberta*

**REVISED Workshop(s) and/or Open**

**Rehearsal(s)**

**Musica Eterna**

Free admission

**9:00-12:00pm**

Workshops at the Suzuki Charter School

Rehearsal for Timms concert

Suzuki Charter School, 7211 96A avenue

**2:00-4:00 pm**

Rehearsal, Musica Eterna, TBA

Studio 27, Fine Arts Building



Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

*Please donate to Campus Food Bank*





## In Recital

**Lyndsey Cohen, clarinet**

**Sherri Roy, oboe**

assisted by

**Judy Loewen, piano**

**Friday, March 4, 2005 at 5:00 pm**

### **Program**

Contest Piece, Op. 10

Henri Rabaud  
(1873-1949)

**Lyndsey Cohen, clarinet**

Concerto in D Minor (1716)

Alessandro Marcello  
(1684-1750)

**Sherri Roy, oboe**

Rhapsody for Clarinet (1958)

Willson Osborne  
(1906-1979)

**Lyndsey Cohen, clarinet**

### **Intermission**

Sonata for Oboe and Piano (1962 )  
(in memory of Serge Prokofieff)

Francis Poulenc  
(1899-1963)

**Sherri Roy, oboe**

Capriccio for Solo Clarinet (1947)

Heinrich Sutermeister  
(1910-1995)

**Lyndsey Cohen, clarinet**

Two Insect Pieces (1935)  
1) The Grasshopper  
2) The Wasp)

Benjamin Britten  
(1913-1977)

**Sherri Roy, oboe**

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Cohen and Ms Roy.

Reception to follow.







# In Recital

## **Alfredo Mendoza Ahuatzin, saxophones**

Candidate for the Master of Music degree in  
Applied Music

assisted by

**Roger Admiral, piano**

**Friday, March 4, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



DEPARTMENT OF  
**MUSIC**







## **Program**

Balafon (1992) Christian Lauba  
(b.1952)

Konzertstück(1933) Paul Hindemith  
(1895-1963)

Lebhaft

Mäßig langsam

Lebhaft

With guest **Po-Yuan Ku, saxophone**

Mäi (1975) Ryo Noda  
(b. 1948)

Sonata (1973) Edison Denisov  
(1929-1996)

Allegro

Lento

Allegro Moderato

## **Intermission**

Fantasia (1948) Heitor Villa-Lobos  
(1887-1959)

Animé

Lentement

Trés Animé

Pitch Black for Ghettoblaster and  
Saxophone Quartet (2000) Jacob Ter Veldhuis  
(b. 1951)

With guests

**Po-Yuan Ku, soprano saxophone**

**Cassandra Anvik, tenor saxophone**

**Kimberley Cochrane, baritone saxophone**

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Mendoza.

Mr Mendoza is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow at Mackenzie Hall, 11135 - 83 Avenue



## Upcoming Events

### March

5 Saturday, 10:00 am

Harpisichord Recital

Visiting Artist

**Hank Knox**

Free admission

Co-sponsored by the

King's University College

5 Saturday

***Cuba Comes to Alberta***

**REVISED Workshop(s) and/or Open Rehearsal(s)**

**Musica Eterna**

Free admission

**3:00-6:00 pm**

Open rehearsal

University Chapel

Augustana Faculty, University of Alberta

Camrose, Alberta

For more information, please call

492-9410

5 Saturday, 8:00 pm

***Cuba Comes to Alberta*** Concert

**Musica Eterna Chamber Orchestra and Academy Strings**

(Tanya Prochazka, director)

University Chapel

Augustana Faculty, University of Alberta

Camrose, Alberta

For more information, please call

492-9410

6 Sunday, 3:00 pm

Master of Music Recital

**Kevin Dill, Organ**

Free admission

6 Sunday

***Cuba Comes to Alberta***

**REVISED Workshop(s) and/or Open Rehearsal(s)**

**Musica Eterna**

Free admission

**5:00-6:30 pm**

Rehearsal at Con Hall

Music Eterna, Academy Strings, The

Singing Strings and Orchestra A

6 Sunday, 8:00 pm

***Cuba Comes to Alberta***

Fundraising Concert

**Musica Eterna Chamber Orchestra**

**and Academy Strings** (Tanya Prochazka, director), **The Singing Strings and Orchestra A**

(with students from the Edmonton Public

Schools Music Enrichment Strings

Program, directed by Olivia Walsh and

Miriam Lewis)

Admission: \$10/student/senior, \$15/adult

7 Monday, 12:10 pm

***Music at Noon, Convocation Hall***

**Student Recital Series**

Featuring students from the

Department of Music

Works by Schnittke, Brahms and Schubert

Free admission



## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





## In Recital

### Montano Cabezas, piano

**Saturday, March 5, 2005 at 2:00 pm**

#### Program

Suite No. 5 (1720)

IV. Air and Variations on Harmonious Blacksmith

Georg Frederick Handel  
(1685-1759)

Sonata, Op. 27, No. 2 "Moonlight" (1801)

I. Adagio Sostenuto

II. Allegretto

III. Presto Agitato

Ludwig van Beethoven  
(1770-1827)

Szalkak (Splinters), Op. 6/d (1979)

I. Molto Agitato

II. Sostenuto

III. Vivo

IV. Mesto – In Memoriam Stefan Ramascanu

Gyorgy Kurtag  
(b. 1926)

Acht Klavierstucke, Op. 3 (1960)

I. Inesorabile

II. Calmo

III. Sostenuto

IV. Scorrevole

V. Prestissimo Possibile

VI. Grave

VII. Adagio

VIII. Vivo

Gyorgy Kurtag

#### Intermission

Sonata (1853)

Franz Liszt  
(1811-1886)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Cabezas.

Mr Cabezas is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Jason Lang Scholarship, and a John Newman Memorial Scholarship for Performance of Contemporary Music.

Reception to follow.







# In Recital

## Kevin Dill, organ

Candidate for the Master of Music degree in  
Applied Music (Organ)

Sunday, March 6, 2005 at 3:00 pm



Arts Building  
University of Alberta

# Program



DEPARTMENT OF  
**MUSIC**



## Program

Prelude and Fugue in D, BWV 532 (c.1705)      Johann Sebastian Bach  
(1685-1750)

From *Hexachordum Apollonis* (1699)      Johann Pachelbel  
Aria Tertia      (1653-1707)

Fantasia in F Minor, K. 608 (1791)      Wolfgang Amadeus Mozart  
(1756-1791)

## Intermission

From *Te Deum Laudamus* (2004)  
Chorale Prelude on "Resignation"      Kola Owolabi  
(b.1980)  
Masque      Denis Bédard  
(b.1950)

Grande Pièce Symphonique, Op.17 (1864)      César Franck  
(1822-1890)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Dill.

Mr Dill is a recipient of a University of Alberta Masters' Scholarship, a Pamela Farmer Scholarship in Music and a Beryl Barns Memorial Award (Graduate).

Reception to follow.

## Program Notes

No composer's name is more readily associated with the organ than Johann Sebastian Bach. In addition to being a virtuoso performer, composer, and improviser, he was also an expert on the instrument's design and construction. The Prelude & Fugue in D spins out sequences at length, taking us through various keys. Believed to be an early work of Bach's, it is inspired by the North German writing of Buxtehude, with its elaborate pedal part, contrasting sections, and echo effects. Particularly striking is the dissonant adagio section before the fugue, calling for the organist to manage two pedal parts at once.



*Hexachordum Apollonis*, or The Six Strings of Apollo, is the title of a 1699 collection by Johann Pachelbel, organist in the central German towns of Erfurt and Nuremberg. Organs in this region were smaller than in the north and were not always built with a pedalboard. As a result, Pachelbel wrote manuals-only music playable on any keyboard instrument. This is the third piece in the collection, an aria in F major followed by six variations of different styles.

Wolfgang Amadeus Mozart wrote a few early organ pieces in the service of the Archbishop of Salzburg, but only in the last unhappy year of his life did he write the larger compositions often played at organ recitals today. K608 begins fiercely in F minor, with a delicate slow movement in A flat major, followed by a recapitulation combining two fugue subjects. Interestingly, this fantasia was not meant to be performed by a person at all, but was written for a small pipe organ attached to a music-box mechanism (the Viennese were always captivated by such devices). It is both fascinating and saddening to think of Mozart, the greatest musical genius of his time, filling commissions for these toy instruments in order to ward off his creditors for another day.

The two short Canadian pieces are taken from the collection *Te Deum Laudamus*, published in 2004 in remembrance of Canada's longtime godfather of church musicians, Gerald Bales. Kola Owolabi is currently studying in Rochester, NY. The American spiritual tune *Resignation*, on which his lilting prelude is based, is found in *Southern Harmony* published in Connecticut in 1835. Denis Bédard is a native of Quebec, now organist at Vancouver's Holy Rosary Cathedral. His *Masque* is a playful, cheeky piece, classical in inspiration.

The mid 19<sup>th</sup>-century convergence of technical improvements in organbuilding, and growth of secular organ composition, set the scene for the first organ works that were truly symphonic in spirit and length. César Franck was the most important composer of the Parisian school, yet his published output represents only a fraction of the music he improvised in the course of his duties. His *Grande Pièce Symphonique* is a work in roughly four movements, united by a single recurring theme. Similarly to Beethoven's Ninth Symphony, there is a transitional section before the final movement in which echoes of each previous movement are heard one last time. Franck's monumental symphony heralded a renaissance in French organ composition which lay in ruins after the social and religious changes of the Revolution.

About this organ:

Installed in 1978 by the Quebec organbuilders Casavant Frères, this instrument is modelled after the baroque organs of northern Germany. With approximately 2800 pipes spread over three manuals and pedal, it is one of western Canada's largest mechanical-action organs. Some characteristics of German baroque organs are crisp and responsive key action, the preference for bright sounds over dull ones, and for high pitches over a heavy mass of lower ones. Of course, in order to make recital and ensemble playing easier for students, the tuning is at modern concert pitch, the keyboards and pedals standardized to current specifications, and there is an anachronistic "swell box" to allow crescendos and diminuendos. Bach's music might have been written for an organ in this style, while Pachelbel and Mozart are also comfortably at home. Romantic music such as Franck's requires some adaptation on the part of the performer (and imagination on the part of the audience!) to find sounds that approximate the reedy fullness of the French organ.



## Upcoming Events

### March

6 Sunday, 8:00 pm

#### *Musica Eterna*

**Maestro Guido Lopez Gavilan,  
Composer and Conductor**

Distinguished Visiting Professor  
with the **University of Alberta**

**Academy Strings**

Admission: \$10/student/senior, \$15/adult

7 Monday, 8:00 pm

**The University of Alberta and  
Grant MacEwan College Jazz Bands  
Tom Dust and Raymond Baril,  
Directors**

#### *Salute to the Bands*

The music of the great swing bands of  
the 1930s and 1940s

Featuring the big band styles of Count  
Basie, Benny Goodman, Duke Ellington,  
Artie Shaw, Jimmy Lunceford, Tommy  
Dorsey, and many more

Admission: \$10/student/senior, \$15/adult

9 Wednesday, 4:00 pm

Saxophone Masterclass

with Visiting Artist **Joseph Murphy**

Free admission

9 Wednesday, 8:00 pm

Visiting Artists Recital

**Joseph Murphy, saxophone  
Matt Slotkin, guitar**

*Villa-Lobos Bachianas brasileiras No. 5*

*Ibert Entr'acte*

*Takemitsu Toward the Sea*

*Towner The Juggler's Etude*

*Beaser Mountain Songs*

*Ravel Piece en forme de Habenera*

*Piazzolla L'Histoire du Tango*

Admission: \$15/student/senior, \$20/adult

11 Friday, 6:00 pm

**The University of Alberta  
Concert Choir Annual Dinner,  
Concert and Silent Auction  
John Brough, Conductor  
Chateau Lacombe Crowne Plaza  
For information call 492-4478**

11 Friday, 8:00 pm

**Kilburn Memorial Concert**

with Visiting Artists

**Octagon 2004**

Co-sponsored by the Edmonton Chamber  
Music Society

Admission: \$15/student/senior, \$20/adult

12 Saturday, 10:00 am-12:00 pm

Clarinet Masterclass

with Visiting Artist **James Campbell**  
Studio 27, Fine Arts Building

12 Saturday, 10:00-12:00 pm

Strings Masterclasses

with Visiting Artists

**Andrew Dawes**

**Antonio Lysy**

**Cello - Fine Arts Building 2-28**

**Violin - Fine Arts Building 1-29**

Admission at the door: \$15/masterclass

12 Saturday, 10:30 am-12:00 pm

Piano Masterclass

with Visiting Artist

**Arnaldo Cohen**

Free admission

12 Saturday, 8:00 pm

Master of Music Recital

**Tanis Taylor, soprano**

Free admission

## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change  
without notice. Please call 492-0601 to confirm concerts (after  
office hours a recorded message will inform you of any changes to  
our schedule).







DEPARTMENT OF  
**MUSIC**

# **Studio 27**

## **Fine Arts Building**

### **In Recital**

## **Aura Giles, flute**

assisted by

**Judy Loewen, piano**

and

**Joel Delaney, guitar**

**Sunday, March 6, 2005 at 5:00 pm**

Partita in A Minor, BWV 1013

Allemande

Corrente

Sarabande

Bourrée Anglaise

Johann Sebastian Bach  
(1685-1750)

Sonata for Flute and Piano (1956-57)

1. Allegro malinconico

2. Cantilena

3. Presto giocoso

Francis Poulenc  
(1899-1963)

### **Intermission**

Sonatine pour Flûte and Piano(1943)

Henri Dutilleux  
(b. 1916)

Histoire du Tango pour flûte et guitare (1986)

Bordel 1900

Café 1930

Nightclub 1960

Concert d'aujourd'hui

Astor Piazzolla  
(1921-1992)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Giles.

Ms Giles is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Peace River Pioneer Memorial Scholarship, and a Jason Lang Scholarship.









DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon Student Recital Series**

**Monday, March 7, 2005 at 12:10 noon**

### **Program**

Sonata No. 1 (1963)

1. Andante
2. Allegretto
3. Largo
4. Allegretto Scherzando

Alfred Schnittke  
(1934-1998)

**Maria Barton, violin  
Eleni Pappa, piano**

Rhapsody in G Minor, Op. 79, No. 2 (1879)

Johannes Brahms  
(1833-1897)

**Bonnie McKeeman, piano**

Impromptu in B-Flat Major, Op. 142, No. 3 (1857)

Franz Schubert  
(1797-1828)

**Ella Hong, piano**







# JAZZ BAND

## *Salute to the Bands*

University of Alberta  
and Grant MacEwan College

### **Jazz Bands**

Tom Dust and Raymond Baril, Directors

featuring Emcee

John Worthington

CKUA's "The Old Disc Jockey"

Monday, March 7, 2005 at 8:00 pm



Arts Building  
University of Alberta



University of Alberta  
Department of Music



## **Program**

### **Overture – Salute to the Bands**

Arr Walt Stuart

### **Jimmie Lunceford and the Harlem Express**

Avalon (1935)

Giacomo Puccini

Arr Eddie Durham, edited by David Baker

For Dancers Only (1937)

Sy Oliver

Arr Glenn Osser

### **Billy Holiday and Her Orchestra**

God Bless the Child (1941)

Vocalist – Billy Holiday

Billy Holiday and Teddy Wilson

Transcr David Baker

### **Chick Webb and His Orchestra**

A-Tisket, A-Tasket (1938)

Vocalist – Ella Fitzgerald

Ella Fitzgerald/Van Alexander

Transcr/adapt Tom Dust

### **Artie Shaw and His Orchestra**

Little Jazz (1944)

Trumpet – Roy Eldridge

Roy Eldridge and Buster Harding

Begin the Beguine (1938)

Clarinet – Artie Shaw

Cole Porter

Arr Jerry Gray

Back Bay Shuffle (1938)

Artie Shaw and Teddy MacRae

Arr Spud Murphy

### **Tommy Dorsey's Clambake Seven**

You Must Have Been a Beautiful Baby (1938)

Vocalist – Edythe Wright

Johnny Mercer/Harry Warren

Transcr/adapt Tom Dust

### **Stan Kenton and His Orchestra**

Opus in Pastels (1941)

Stan Kenton

### **Count Basie and His Orchestra**

Every Tub (1938)

Count Basie and Eddie Durham

Arr Buck Clayton

### **Woody Herman and His Herd**

Apple Honey (1945)

Woody Herman and Joe Bishop

Intermission – 15 minutes



**Overture - Glenn Miller and His Army Air Force Dance Band**

St. Louis Blues March (1944)

W C Handy

Arr Jerry Gray

**Glenn Miller and His Orchestra**

Little Brown Jug (1939)

Joseph E Winner

Arr Bill Finegan, Transcr Jeff Hest

Song of the Volga Boat Man (1941)

Arr Bill Finegan

**Harry James and His Music Makers**

It's Been a Long, Long Time (1945)

Jule Styne and Sammy Cahn

Vocalist – Kitty Kallen

Transcr Jack Mason

**Bobby Sherwood and His Orchestra**

The Elks' Parade (1942)

Bobby Sherwood

Arr Will Hudson

**Duke Ellington and His Famous Orchestra**

Ko-ko (1940)

Duke Ellington

Transcr David Berger

Caravan (1946)

Juan Tizol and Duke Ellington

Transcr David Berger

Jump for Joy (1941)

Duke Ellington

Vocalist – Ivie Anderson

Transcr by David Berger

**Benny Goodman and His Orchestra**

Let's Dance (1934)

Gregory Stone and Josef Bonime

Arr John Cacavas

Swingtime in the Rockies (1938)

Jimmy Mundy

Edited by David Baker

**Les Brown and His Band of Renown**

Sentimental Journey (1944)

Les Brown, Ben Homer and Bud Green

Vocalist – Doris Day

Transcr Fred Wayne

**Benny Goodman and His Orchestra**

Sing Sing Sing (1937)

Louis Prima

Transcr Jeff Hest



## University of Alberta and Grant MacEwan College Jazz Bands

### **Jazz Band I**

**Raymond Baril, Director**

#### **Alto Saxophone**

Cayley Burgess, UofA

Lindsey Coulter, UofA

#### **Tenor Saxophone**

Sammy Toms, GMC

Allison Ochoa, UofA

#### **Baritone Saxophone**

Dan Davis, UofA

#### **Trumpet**

Jeremy Maitland, UofA

Ashley Clelland, UofA

Billy Davis, UofA

Erin Craig, GMC

Caleb Nelson, UofA

#### **Trombone**

Audrey Ochoa, UofA

Chris Lennie, UofA

Geoff Gay, GMC

#### **Bass Trombone**

Curtis Farley, UofA

#### **Piano**

Sarah Miller, GMC

#### **Guitar**

Neil Whitford, GMC

#### **Bass**

Josh McHan, GMC

#### **Drums**

Jeff Tetrault, GMC

#### **Percussion**

Court Laslop, GMC

#### **Vocalist**

Thea Neumann, GMC

### **Jazz Band II**

**Tom Dust, Director**

#### **Alto Saxophone**

Kalen Lumsden, GMC

Tom Goulet, UofA

#### **Tenor Saxophone**

Vanessa Wilson, GMC

Ashley Callihoo, UofA

#### **Baritone Saxophone**

Rustan McAllister GMC

#### **Trumpet**

Chelsea Mandrusiak, UofA

Mackenzie Gridale, UofA

Christine Browne-Munz, UofA

Amber Grant, GMC

Allen Peters, UofA

#### **Trombone**

Sebastian Cox, UofA

Erika Hagen, UofA

Bret Warick, UofA

#### **Bass Trombone**

Ethan Markwart, UofA

#### **Piano**

Mason Koenig, GMC

#### **Guitar**

Gary Myers, UofA

#### **Bass**

Joseph Lubinsky-Mast, GMC

#### **Drums**

Benjamin McNab, GMC

#### **Vocalist**

Lauren Busheikin, GMC

### **Next Concert**

**Monday, April 4, 2005 at 7:30 pm**

John L Haar Theatre, Centre for the Arts, Grant MacEwan College

Admission: \$8/student/senior, \$10/adult. For tickets information, please call 497-4436



Visiting Artists

**Joseph Murphy, saxophone**

**Matt Slotkin, guitar**

**Wednesday, March 9, 2005 at 8:00 pm**



Convocation  
Hall

**Arts Building  
University of Alberta**

**Program**



DEPARTMENT OF  
**MUSIC**



## Program

Bachianas brasileiras, No. 5 (1938-1945)	Heitor Villa-Lobos (1887-1959)
Entr'acte (1935)	Jacques Ibert (1890-1962)
Toward the Sea (1981) The Night Moby Dick Cape Cod	Toru Takemitsu (1930-1996)
From <i>Suite for Guitar</i> (published 1986) The Juggler's Etude	Ralph Towner (b. 1940)

## Intermission

Mountain Songs (1985) Barbara Allen The House Carpenter He's Gone Away Hush You Bye Cindy	Robert Beaser (b. 1954)
Piece en forme de Habanera (1907)	Maurice Ravel (1875-1937)
L'Histoire du Tango (published 1986) Bordel 1900 Cafe 1930 Nightclub 1960 Concert d'aujourd'hui	Astor Piazzolla (1921-1992)



**Joseph Murphy**, saxophonist, completed degrees at Bowling Green State University, Northwestern University, the Conservatoire Nationale de Bordeaux, and Northwestern University. His saxophone studies were with some of the most well-known saxophonists in the world, including Fred Hemke, John Samplen, and Jean-Marie Londiex (as a Fulbright scholar). He is an educational clinician for the Selmer Corporation, and has written several pedagogical articles on the saxophone. He has performed in Europe, Japan, Taiwan, and the U.S., and has recorded on the Erol (France) label and Opus One.

**Matthew Slotkin**, guitarist, having received acclaim as a performer, teacher, and scholar, is one of the most prominent young guitarists in the United States. Appearing in leading venues throughout North America and Europe, Slotkin has achieved success in both solo and chamber music settings. With a unique commitment to both the composition and promulgation of new works for the guitar, as well as to meticulous historical performance practice, Slotkin ranks among a singular brand of innovative and engaging artists.

Recent projects include performances of pieces by such composers as Steve Reich and David Kechley, and transcriptions of works by Georg Philip Telemann, David Kellner, and Johann Sebastian Bach. Slotkin has appeared at colleges and universities throughout the United States as well as at the Bowdoin Summer Music Festival, the Chautauqua Institution, and the DuMaurier Jazz Festival in Toronto, Ontario. His first CD, Twentieth Century Music for Guitar, was released by Centaur Records in the summer of 2003, and has been featured on National Public Radio's Weekend Edition.

Matthew Slotkin is the director of guitar studies at Mansfield University in Mansfield, PA, in addition to teaching at Bloomsburg University in Bloomsburg, PA. He has taught guitar and chamber music at the Bowdoin Summer Music Festival, and classical and jazz guitar at Alfred University in Alfred, NY, and in the Eastman School of Music's Community Education Division. He has given masterclasses at numerous institutions including the Brooklyn College Conservatory of Music and the Hartwick College Summer Music Festival. He received the Doctor of Musical Arts, Master of Music, and Bachelor of Music degrees from the Eastman School of Music, where he studied guitar with Nicholas Goluses and historical performance practice with Paul O'Dette. Additional guitar studies include lessons with Bruce Holzman, and masterclasses with many artists including Manuel Barrueco, Raffaella Smits, Malcolm Bilson, and Ralph Towner.



## Upcoming Events

### March

11 Friday, 6:00 pm

**The University of Alberta**

**Concert Choir Annual Dinner, Concert and Silent Auction**

**John Brough, Conductor**

Chateau Lacombe Crowne Plaza

For information call 492-4478

11 Friday, 8:00 pm

**Kilburn Memorial Concert**

with Visiting Artists

**Octagon 2005**

Co-sponsored by the Edmonton Chamber Music Society

Admission: \$15/student/senior, \$20/adult

12 Saturday, 10:00 am-12:00 pm

Clarinet Masterclass

with Visiting Artist **James Campbell**

Studio 27, Fine Arts Building

12 Saturday, 10:00-12:00 pm

Strings Masterclasses

with Visiting Artists

**Andrew Dawes**

**Antonio Lysy**

**Cello** - Fine Arts Building 2-28

**Violin** - Fine Arts Building 1-29

Admission at the door: \$15/masterclass

12 Saturday, 10:30 am-12:00 pm

Piano Masterclass

with Visiting Artist **Arnaldo Cohen**

Free admission

12 Saturday, 8:00 pm

Master of Music Recital

**Tanis Taylor, soprano**

Free admission

13 Sunday, 8:00 pm

*Faculty and Friends*

**FLUX**

(Edmonton's Improvisational Quintet)

**Lane Arndt, guitar/electronics**

**Gord Graber, percussion**

**Bill Richards, piano**

**William Street, saxophone**

**Russell Whitehead, trumpet**

Admission: \$15/student/senior, \$20/adult

17 Thursday, 8:00 pm

*World Music*

Distinguished Visiting Professor

**Shaykh Mohamed el-Helbawy**

with **Inshad Ensemble**

Admission: \$15/student/senior, \$20/adult

18 Friday, 8:00 pm

*Music at Convocation Hall*

**Martin Riseley, violin**

**Guillaume Tardif, violin**

**Alycia Au, violin**

**Aaron Au, viola**

**Tanya Prochazka, cello**

Antonin Dvorak *String Quartet No 12 in*

*F, Op 96 ("The American")*

Ludwig van Beethoven

*Quartet in C Minor, Op 18, No 4*

Arnold Schoenberg *String Trio, Op 45*

Admission: \$15/student/senior, \$20/adult

19 Saturday

6:00 pm Cocktails, 6:30 pm Dinner

**The University of Alberta Madrigal**

**Singers Annual Fund Raising Dinner**

**Concert/Silent Auction**

**Leonard Ratzlaff, Conductor**

Fairmont Hotel MacDonald

\$100/person (\$50 tax receipt)

For more information, call 428-2929



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Nicholas Arthur  
**KILBURN**  
MEMORIAL CONCERT SERIES

**2005 Season**

Presenting

**Octagon 2005**

Friday, March 11, 2005  
8:00 pm



Arts Building  
Convocation Hall  
University of Alberta



DEPARTMENT OF  
**MUSIC**





The current tour of OCTAGON 2005 did not require funding assistance, but the members of the ensemble would like to convey our thanks and appreciation for past touring assistance to:

James Campbell

GAMI, Inc., Washington Station, Conn, Longreach.  
Montreal, Québec

Rivka Golani

Marilyn Gilbert Artists Management, Toronto



Canada Council  
for the Arts

Conseil des Arts  
du Canada



## Program

### Overture, "Die Fledermaus"

Johann Strauss

(1825-1899)

Arranged for Octet by Brett Dean, Principal viola, Berlin Philharmonic

**Andrew Dawes and Patricia Shih, violins**

**Rivka Golani, viola**

**Antonio Lysy, cello**

**Wilmer Fawcett, contrabass**

**James Campbell, clarinet**

**Kenneth MacDonald, French horn**

**George Zukerman, bassoon**

### Serenata in vano (1914)

Carl August Nielsen

(1865-1931)

**Antonio Lysy, cello**

**Wilmer Fawcett, contrabass**

**James Campbell, clarinet**

**Kenneth MacDonald, French horn**

**George Zukerman, bassoon**

### Concerto for Eight (2003)

Malcolm Forsyth

(b. 1936)

**Andrew Dawes and Patricia Shih, violins**

**Rivka Golani, viola**

**Antonio Lysy, cello**

**Wilmer Fawcett, contrabass**

**James Campbell, clarinet**

**Kenneth MacDonald, French horn**

**George Zukerman, bassoon**

## Intermission

### Octet in F Major, Opus 166 (1824)

Franz Schubert

(1797-1828)

Adagio, allegro - Andante un poco mosso - Scherzo - Theme and Variations -

Minuét - Andante Molto, Allegro

**Andrew Dawes and Patricia Shih, violins**

**Rivka Golani, viola**

**Antonio Lysy, cello**

**Wilmer Fawcett, contrabass**

**James Campbell, clarinet**

**Kenneth MacDonald, French horn**

**George Zukerman, bassoon**



## Program Notes

### *Overture, "Die Fledermaus"*

**Johann Strauss (1825-1899)**

Arranged for Octet by Brett Dean, Principal viola, Berlin Philharmonic

Good evening to our **OCTAGON 2005** audience! You may find this a rather unusual opening for a programme which ends with the monumental Schubert Octet, so a word of explanation is in order. This charming transcription of the very familiar "Fledermaus" Overture was made by the well-known Australian composer-arranger-violist, Brett Dean, while he was living in Berlin and playing Principal viola in the great Berlin Philharmonic. He made the arrangement for the Berlin Philharmonic Octet of which he was a member, and originally they planned to use it as an encore on their Schubert Octet programme. However, they arrived at precisely the same conclusion as we did with **OCTAGON**. After the great Octet - possibly Schubert's chamber music masterpiece - it is simply not possible to add an encore. So, like our Berlin colleagues before us, we have decided to place our encore at the opening of our programme. We take pleasure in presenting you with this delicious touch of late 19<sup>th</sup> century Vienna.

### *Serenata in vano* (1914)

**Carl August Nielsen (1865-1931)**

The *Serenata in vano* ("Serenade In Vain") was written in 1917 and is generally thought to have been a passionate anti-war statement by the composer. Utilizing mock marches, and poignant lyrical interludes, it is scored for a strange combination of instruments, all dark hued, and generally tending towards the musical lower depths - clarinet, horn, bassoon, cello and bass. Nielsen had a particular fondness (or was it a love-hate relationship?) for the clarinet, and once wrote of it "it is at once warm-hearted and completely hysterical, gentle as balm and screaming as a streetcar on poorly lubricated rails".

Given this ambivalent view of the instrument, it is not surprising that he wrote the *Serenata* for a clarinetist who intensified these characteristics in his playing. That player was Aage Oxenvad of the Copenhagen Wind Quintet. A contemporary critic wrote of Oxenvad: "He has made a pact with the Trolls and the Giants. He has a TEMPER; a primitive force, harsh and clumsy, with a smattering of blue-eyed Danish amenity."

The seldom played *Serenata* is a short (8 minute) work which exploits all of the special characteristics of each of the instruments.

Nielsen, who was born on the island of Fyn between Jutland and Sjaeland, learned to play violin and trumpet from his father who was an excellent fiddler and cornet player - and also a



house painter. Even before attending the Royal Conservatory in Copenhagen he taught himself piano and formed a string quartet to learn the great classical repertoire. After a stint in the Royal Theatre Orchestra, he was appointed conductor of the Royal Opera and then, when he determined to concentrate more on composition, he taught at the Conservatory, becoming its director a few months before his death in 1931.

### ***Concerto for Eight (2003)***

#### **Malcolm Forsyth (b. 1936)**

Malcolm Forsyth's *Concerto for Eight* was commissioned by OCTAGON 2003 and premiered in the year of its composition at Rideau Hall before invited guests of Her Excellency, Adrienne Clarkson, Governor General of Canada and his Excellency John Ralston Saul. Immediately afterwards it was broadcast on the "On Stage" series in a national broadcast for the CBC at the Glenn Gould Studio in Toronto.

Until the year 2003, OCTAGON's programmes had been built around two great works for this enlarged chamber ensemble of strings and winds - the Beethoven Septet, Opus 20, and the Schubert *Octet*, Opus 166. There is no question that together, they create a magnificent programme.

But in common with similar national ensembles in other countries around the world, we were constantly looking for new repertoire. It was clear that if we were to continue touring, broadcasting and recording, we would require a work of substance by a major Canadian composer which could stand in the peerless company of Beethoven and Schubert and which we could tour for many seasons to come. Most of all, we needed a work from our own times that would truly reflect our shared belief that Chamber Music is alive and well in Canada.

That was when Malcolm Forsyth came to the rescue!

It has been said that Chamber Music is a "conversation among equals" and with that in mind we conceived the idea of a Concerto for eight. In this new piece, possibly for the first time in musical history - both literally and figuratively - nobody has to play second fiddle! Instead, there are two first violins, and their role in the Concerto is a splendid duo in which they display their virtuosity and their equality.

All the rest of us have our moments of glory, too - it is truly a "concerto for eight" - a series of variations in which, one by one, we strut our moment on the stage. In New Orleans Jazz at the start of the 20<sup>th</sup> century, the soloists each stood to display their virtuosity....it was known as a "ride". We invite you along for a series of "rides". We may not stand, and we aren't exactly improvising, but Malcolm Forsyth has given us a wonderful sense of freedom which carries with it some of the characteristics of those memorable moments from the world of jazz.



Malcolm Forsyth's *Concert for Eight* is no ordinary piece! With this one work, Professor Forsyth has helped solve our repertoire problem and also - in giving us a true concerto of equals - he had performed an act of healing therapy for second violinists around the world!

### *Octet in F Major, Opus 166*

**Franz Schubert (1797-1828)**

**Adagio, allegro - Andante un poco mosso - Scherzo - Theme and Variations - Minuet - Andante Molto, Allegro**

Schubert's magnificent (and slightly mysterious) *Octet, Opus 166* has often been referred to as "a missing Schubert Symphony." Quite certainly, the addition of the double bass to the traditional string quartet creates an orchestral string sound. The three wind soloists, each selected for their sonority and lyricism, give parts of the *Octet* a sense of concerto, with required virtuosity as well as the associated instrumental prominence. None the less, the great Austrian musicologist Alfred Einstein (cousin of the eminent scientist, Albert) says of the work "In spite of the double-bass, the *Octet* is, in fact, the purest and most delicate chamber music, which never oversteps its limits." So which is it?

Today's audiences may choose equally to view the work as an expanded string quartet or a scaled-down symphony, both opulently clothed in the garb of the multi-movement *Divertimento*. Given this constant and ever apparent dichotomy, the work seems to hover somewhere between the two forms, conjuring up at one moment an intensity that stems from the heart of the string quartet, at another a "Romantic" version of the old Cassation, coupled - as Einstein suggests - with the traditional mixture of martial and pastoral.

Schubert wrote the *Octet* in February 1824 on a commission by Count Ferdinand Troyer, who stipulated that the new work should be exactly like Beethoven's *Septet*, which preceded it by nearly 20 years. Its similarity to the Beethoven extends beyond the choice of instruments (it is identical there, except for the addition of an invaluable second violin part) to a parallel structure of movements. We need not be surprised when we note that Schubert, in obliging obedience to his patron, follows the same pattern!

The *Octet* is a relatively long work - nearly 55 minutes - but few major compositions so eloquently reflect what critics of the time referred to as "Schubert's heavenly length!"

Program Notes by George Zukerman



String Quartet players lead a charmed musical life with a plethora of such glorious repertoire that it is inevitably hard for them to say that one great work stands out above any other. Wind soloists, on the other hand, find chamber music opportunities far less frequent. The Schubert Octet, therefore, has special meaning for these players, and Messrs Campbell and Zukerman have each contributed a few lines about their beloved Opus 166.

Jim Campbell writes:

*The Schubert Octet is a dream come true for any clarinet player who values the lyrical quality of the instrument. The opening of the second movement is one of the greatest melodies ever given to the clarinet.*

George Zukerman observes:

*The Octet provides a glimmer of what Schubert might have been able to offer the bassoon had he ever written more extensively for it. In the first movement, the instrument is allowed spectacular leaps and harmonic replies to the horn. In the slow movement there are glorious passages where the bassoon achieves the limpidity of the dolce clarinet. High point is in the Minuet movement, where the gentle ländler scored for violin and bassoon in octaves is reminiscent of similar scoring in the Fifth Symphony.*



## *OCTAGON 2005*

A remarkable recipe for unusual chamber music.

Take

6 international recording star

add

5 winners of Juno recording awards

add

1 leader of Canada's newest award winning string quartet

and

2 principal players of leading Canadian Orchestras

and stir gently with

3 holders of the Order of Canada

Rehearse at a high temperature for sufficient time to bring to a musical boil..

= 1 Canadian ensemble of extraordinary unanimity and unequalled excellence.

Serves thousands.

## **The instruments of *OCTAGON 2005***

Andrew Dawes plays on a J.B. Guadagnini made in 1770 in Parma, Italy

Patricia Shih plays on a Nicolo Gagliano made in 1761 in Naples, Italy

Rivka Golani plays on a modern viola made by the American-Hungarian master craftsman,  
Otto Erdesz

Antonio Lysy plays a Carlo Tononi instrument made in Venice, in about 1727

Wilmer Fawcett plays on a bass made by J.B. Vuillaume in Paris in 1844

James Campbell plays Selmer clarinets.

Ken MacDonald plays on a Triple horn, handbuilt in 1996 by Englebert Schmidt  
in Tiefenried, Germany

George Zukerman plays a Heckel bassoon, #9174, hand crafted in 1950 from Black Forest  
Maple wood



**OCTAGON 2005** features some of Canada's most widely recorded instrumental soloists in a programme built around the rarely heard *Octet* by Franz Schubert and the newly commissioned *Concerto for Eight* by Canadian composer, Malcolm Forsyth.

The ensemble was first formed in 1999, and has since then undertaken five national tours with concert appearances in such major venues as The Glenn Gould Studio in Toronto, the Chan Centre in Vancouver and Edmonton's Convocation Hall, The Eckhardt-Gramaté Hall at the University of Winnipeg, and in March 2003 a special invitation concert for Her Excellency the Governor General, at Rideau Hall.

**Andrew Dawes, O.C.** is one of Canada's most distinguished violinists, acclaimed around the world as recitalist, chamber musician and soloist. A founding member of the world-renowned Orford String Quartet, he also served as Principal violinist of the celebrated Tokyo String Quartet.

**Patricia Shih** is first violinist of the Borealis String Quartet which was recently elevated to national fame as BC finalists in the cross-country CBC *Great Canadian Music Dream* contest.

**Rivka Golani**, for whom more than 200 works including 30 concertos have been written, is recognized as one of the great violists and musicians of modern times.

**Antonio Lysy** is recognized universally as an international "super-star" of the 'cello, appearing with major orchestras and ensembles in many of the world's great concerts halls.

Bassist **Wilmer Fawcett** appears frequently as guest soloist with touring chamber ensembles. He is also a founding member of Canada's unique salon ensemble, *Viveza*.

Widely recorded, internationally renowned, clarinetist **James Campbell, O.C.** is among Canada's most honoured and distinguished soloists. He also celebrates 15 years as artistic director of "The Festival on the Sound". His "Stolen Gems" album on Marquis Classics won a 1986 JUNO award.

**Kenneth MacDonald** is currently Principal horn of the Winnipeg Symphony Orchestra. Prior to his move to the West he was Principal player of Symphony Nova Scotia and the Hamilton Philharmonic and he has also frequently played for the Canadian Opera Company and the Vancouver Opera Orchestra.

In four decades of active international touring, **George Zukerman, O.C., O.B.C.**, has been credited with elevating the bassoon from the back ranks of the Symphony Orchestra to an honoured role as soloist.



## Nicholas Arthur Kilburn Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of **Octagon 2005** here tonight is made possible by the generosity of the Kilburn family.

- 1981: Jorge Bolet, pianist
- 1982: (spring) York Winds
- 1982: (fall) Vancouver Chamber Choir
- 1983: Shura Cherkassky, pianist
- 1984: Guy Fallot, cellist
- 1985: Elly Ameling, soprano
- 1986: Eugene Istomin, pianist
- 1987: Franco Gulli, violinist
- 1988: Maureen Forrester, contralto
- 1989: Marek Jablonski, pianist
- 1990: Joseph Swensen, violinist
- 1991: Kaaren Erickson, soprano
- 1992: Detlef Kraus, pianist
- 1993: Ofra Harnoy, cellist
- 1994: Heinz Holliger, oboist
- 1995: Louis Quilico, baritone
- 1996: Stephen Hough, pianist
- 1997: Antonin Kubalek, pianist  
with Ivan Zenaty, violinist
- 1998: David Higgs, organist
- 1999: Edith Wiens, soprano
- 2000: Convivium, keyboard trio
- 2001: Claude Frank, piano
- 2002: Jens Lindemann, trumpet
- 2004: Nathan Berg, baritone













DEPARTMENT OF  
**MUSIC**

# Academy Strings

**CUBA COMES TO ALBERTA**

**Distinguished Visitor**

**Maestro Guido López Gavilán,**

**Composer/Conductor**

**and**

***Musica Eterna* Chamber Orchestra**

**with The University of Alberta Academy Strings**

**and The University Symphony Orchestra**

**March 5 - 12, 2005**





**Saturday, March 5, 2005 at 8:00 pm**  
**University Chapel, Augustana Faculty**  
**University of Alberta**  
**Camrose, Alberta**

## **Program**

**Maestro Guido López Gavilán, Conductor**  
**Ilmar Gavilán, Violin Soloist**  
**Musica Eterna Chamber Orchestra, The University**  
**Symphony Orchestra and Academy Strings**  
(Tanya Prochazka, director)

De Camara Traigo un Son (1977) Guido López Gavilán  
(b. 1944)

Cantos de Orishas (1999) Guido López Gavilán  
Afrocuban liturgical melodies

Qué Rico e'! (1996) Guido López Gavilán  
(World Premier of the 2005 String Orchestra Version)  
mambo

Soloist **Alenay Iglesias**  
**Musica Eterna Chamber Orchestra**

Camerata en Guaguancó (1983) Guido López Gavilán  
rumba

**Musica Eterna Chamber Orchestra**  
and the  
**Academy Strings Chamber Ensemble**

Variaciones "Cumbanchero" (1985) Guido López Gavilán  
(on a theme by Rafael Hernández, Puerto Rico)  
improvisations by Carlos Suarez and Aldo Aguirre  
rumba "de salón"

**Musica Eterna Chamber Orchestra**





# AUGUSTANA

UNIVERSITY OF ALBERTA

## Intermission

"Rondeau à la Carte" from Prague Spring (1999) Martin Riseley  
(b. 1969)

**Musica Eterna Chamber Orchestra**  
and the  
**Academy Strings Chamber Ensemble**  
**Tanya Prochazka, conductor**

"Por el mar de las Antillas anda un violin"  
For Violin Solo and Orchestra (2003 ) Guido López Gavilán  
En el Centenario de Nicolas Guillén

1

2 Piu tranquillo

3 Moderato con libertad

Soloist **Ilmar Gavilán, violin**  
**Musica Eterna Chamber Orchestra**  
and the **University Symphony Orchestra**  
**Guido López Gavilán, conductor**



**Sunday, March 6, 2005 at 8:00 pm**  
**Convocation Hall**  
**Arts Building**  
**University of Alberta**  
**Edmonton, Alberta**

## **Program**

**Maestro Guido López Gavilán, conductor**

**Ilmar Gavilán, Violin soloist**

**Musica Eterna Chamber Orchestra, The University  
Symphony Orchestra and Academy Strings**

(Tanya Prochazka, director)

**The Singing Strings and Orchestra A** (with students from  
the Edmonton Public Schools Music Enrichment Strings  
Program, directed by Olivia Walsh and Miriam Lewis)

Cantos de Orishas (1999)

Guido López Gavilán

Afrocuban liturgical melodies

(b. 1944)

**Musica Eterna Chamber Orchestra**

Three Cuban Popular Songs

arranged by Guido López Gavilán

1. Perla Marina (circa 1930)

Sindo Garay

canción trovadoresca

(1867-1968)

2. Echale Salsita (circa 1930)

Ignacio Piñeiro

son habanero

(1888-1969)

3. Castellanos (circa 1955)

Benny Moré

son montuno

(1920-1963)

Qué Rico e'! (1996)

Guido López Gavilán

(World Premier of the 2005 String Orchestra Version)

mambo

Soloist **Alenay Iglesias**

**Musica Eterna Chamber Orchestra**





Camerata en Guaguancó (1983)  
rumba

Guido López Gavilán

**Musica Eterna Chamber Orchestra**  
and the **Academy Strings Chamber Ensemble**

"El Manisero" (The Peanut Vendor) (circa 1930), Moises Simons  
arranged by Aaron Gervais (1889-1945)  
for String Orchestra

**Musica Eterna Chamber Orchestra,**  
the **Academy Strings Chamber Ensemble**  
and the **Singing Strings and Orchestra A**

## **Intermission**

"Rondeau à la Carte" from *Prague Spring* (1999) Martin Riseley  
(b. 1969)

**Musica Eterna Chamber Orchestra**  
and the **Academy Strings Chamber Ensemble**  
**Tanya Prochazka, conductor**

"Por el mar de las Antillas anda un violin"  
for Violin Solo and Orchestra (2003) Guido López Gavilán  
En el Centenario de Nicolas Guillén

1

2 Piu Tranquillo

3 Moderato con Libertad

Soloist **Ilmar Gavilán, violin**

**Musica Eterna Chamber Orchestra**  
and the **University Symphony Orchestra**  
**Guido López Gavilán, conductor**



**Wednesday, March 9, 2005 at 8:00 pm**  
**Timms Centre, University of Alberta, Edmonton**  
**Sponsored by the *Friends of the University***

## **Program**

**Maestro Guido López Gavilán, conductor**

**Musica Eterna Chamber Orchestra**

**Members of Academy Strings** (Tanya Prochazka, director)  
**and students of the Edmonton Suzuki Charter School**

Introduction **Dr Peter Savaryn, Chancellor Emeritus and  
Chairman of the Executive Committee for  
The Friends of the University of Alberta**

De Camara Traigo un Son (1977) Guido López Gavilán  
(b. 1944)

Three Cuban Popular Songs arranged by Guido López Gavilán

- |                                |                 |
|--------------------------------|-----------------|
| 1. Perla Marina (circa 1930)   | Sindo Garay     |
| canción trovadoresca           | (1867-1968)     |
| 2. Echale Salsita (circa 1930) | Ignacio Piñeiro |
| son habanero                   | (1888-1969)     |
| 3. Castellanos (circa 1955)    | Benny Moré      |
| son montuno                    | (1920-1963)     |

Qué Rico e'! (1996) Guido López Gavilán  
(World Premier of the 2005 String Orchestra Version)  
mambo

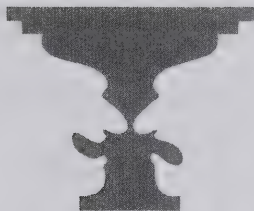
Soloist **Alenay Iglesias**  
**Musica Eterna Chamber Orchestra**

Three traditional melodies arranged especially for the students  
of the Suzuki Charter School for String Orchestra  
by Guido López Gavilán

- |                              |                   |
|------------------------------|-------------------|
| 1. La Enganadora (1951)      | Enrique Jorrin    |
| cha cha cha                  | (1926-1987)       |
| 2. Guantanamera (circa 1940) | Joseito Fernandez |
| guajira                      | (1908-1979)       |
| 3. Folklore                  |                   |
| Congas de Carnaval (conga)   |                   |

**Musica Eterna Chamber Orchestra**  
**Members of Academy Strings**  
**Students of the Edmonton Suzuki Charter School**





TIMMS CENTRE  
FOR THE ARTS

## Intermission

"Felipe Blanco"(circa 1945) Eliseo Grenet  
arranged by Aaron Gervais for String Orchestra (1893-1950)  
(susu-susu), light and dancing

"Felipe Blanco"

Now the majases\* have lost their dens, Felipe Blanco has  
blocked them up.

He blocked them up, he blocked them up, oh yes he did.

One day Felipe Blanco, dancing susu susu, such a din there was,  
he cried "no more!" And the Maja\*, in its den, in his little hut  
he set it free, just like that.

\* Maja: A Cuban snake

**Musica Eterna Chamber Orchestra**  
**Members of Academy Strings**  
**Tanya Prochazka, conductor**

Camerata en Guaguancó (1983)  
rumba

Guido López Gavilán

**Musica Eterna Chamber Orchestra**  
**Members of Academy Strings**  
**Guido López Gavilán, conductor**

Variaciones "Cumbanchero"

(on a theme by Rafael Hernández , Puerto Rico)

Improvisations by Carlos Suarez and Aldo Aguirre  
rumba "de salón"

**Musica Eterna Chamber Orchestra**  
**Guido López Gavilán, conductor**



# **Northern Alberta Concert Tour**

**Thursday, March 10, 2005 at 8:00 pm**

**Keyano College**

**Fort McMurray, Alberta**

**Friday, March 11, 2005 at 8:00 pm**

**Christian Fellowship Assembly**

**Grande Prairie, Alberta**

*Sponsored by Grande Prairie Regional College*

**Saturday, March 12, 2005 at 8:00 pm**

**Jasper High School**

**Jasper, Alberta**

## **Program**

**Maestro Guido López Gavilán, conductor**

**Musica Eterna Chamber Orchestra**

**Members of Academy Strings**

(Tanya Prochazka, director)

Cantos de Orishas (1999)

Afrocuban liturgical melodies

Guido López Gavilán

(b. 1944)

Three Cuban Popular Songs

arranged by Guido López Gavilán

1. Perla Marina (circa 1930)

canción trovadoresca

Sindo Garay

(1867-1968)

2. Echale Salsita (circa 1930)

son habanero

Ignacio Piñeiro

(1888-1969)

3. Castellanos (circa 1955)

son montuno

Benny Moré

(1920-1963)

**Musica Eterna Chamber Orchestra**

**Guido López Gavilán, conductor**

"Rondeau à la Carte" from Prague Spring (1999)

Martin Riseley

(b. 1969)

**Musica Eterna Chamber Orchestra**

**Members of Academy Strings**

**Tanya Prochazka, conductor**





**KEYANO**  
**COLLEGE**



**Fine Arts**  
Grande Prairie Regional College

Camerata en Guaguanco (1983)  
rumba

Guido López Gavilán

**Musica Eterna Chamber Orchestra**  
**Members of Academy Strings**

Qué Rico e'! (1996)

Guido López Gavilán

(World premier of the 2005 String Orchestra Version)  
mambo

Soloist **Alenay Iglesias**  
**Musica Eterna Chamber Orchestra**  
**Guido López Gavilán, conductor**

"Felipe Blanco" (circa 1945)

Eliseo Grenet

arranged by Aaron Gervais for String Orchestra (1893-1950)

Tempo del Son, light and dancing

"Felipe Blanco"

Now the Majases\* have lost their dens, Felipe Blanco has  
blocked them up.

He blocked them up, he blocked them up, oh yes he did.

One day Felipe Blanco, dancing susu susu, such a din there was,  
he cried "no more!" And the Maja\*, in its den, in his little hut  
he set it free, just like that.

\*Maja: A Cuban snake

**Musica Eterna Chamber Orchestra**  
**Members of Academy Strings**  
**Tanya Prochazka, conductor**

Variaciones "Cumbanchero"

Guido López Gavilán

(on a theme by Rafael Hernández , Puerto Rico)

Improvisations by Carlos Suarez and Aldo Aguirre  
rumba "de salón"

**Musica Eterna Chamber Orchestra**  
**Guido López Gavilán, conductor**



## **Program notes**

### **Performers**

#### **Guido López-Gavilán, Composer and Conductor**

Guido López-Gavilán has received awards in the most important composition competitions held in Cuba, such as the National Composition Competition, the Cuban Union of Writers and Artists Competition, the 26th of July Competition, the "Edad de Oro," and the Adolfo Guzmán Competition. He is a 1966 graduate of the Choral Conducting program of the Amadeo Roldán Conservatory in Havana and a 1973 graduate of the Orchestral Conducting program of the Tchaikovsky Conservatory in Moscow.

As a conductor López-Gavilán has achieved extraordinary success and received recognition from international critics for outstanding performances in Europe, including those with the Warsaw Philharmonic at the Franz Liszt Hall in Budapest, and the Lisinsky Theater in Croatia. He has also conducted critically acclaimed concerts in major cities in Germany, Spain, Russia, Bulgaria, and Romania.

In Latin America López-Gavilán has led many major concerts in Venezuela, Colombia, Ecuador, Guatemala, and Mexico, where he was named most outstanding foreign conductor of the 1991 season by the Carlos Chávez Symphony. He has conducted all of the Cuban symphonic orchestras and has been invited as composer and conductor to international events such as the Inter-American Composers Seminar organized by the University of Indiana, the "Sonidos de las Américas" Festival organized by the American Composers Orchestra in New York, the Iberian-American Contemporary Music Festival in Spain, the Latin American and Caribbean Music Forum held in Argentina, the Franco Donatoni Festival in Mexico, and the Caribbean Composers Forum in Venezuela and Guatemala. His piece "Conga" was specially written for and premiered in the opening night concert of The VI World Symposium of Choral Music, Minneapolis, USA.

López-Gavilán has made an outstanding contribution to the development of the Cuban Youth Orchestra Movement by founding and conducting symphony and chamber orchestras that have performed with resounding success in and outside of Cuba. As the President of the Havana Festival and Chairman of the Orchestral Conducting Department at the Instituto Superior de Arte, he has received several distinctions including the National Culture Award and the Recognition Award granted by the Cuban Union of Writers and Artists for his life's work. He is a distinguished member of the Colegio de Compositores Latinoamericanos de Música de Arte.

"Happiness, jokes, energy, rhythms from Cuban popular music, multiharmony, no conventional resources, brilliant elaboration and fine lyricism: those are some of the characteristics of the music of Guido López-Gavilán. They are particularly outstanding in choral pieces like *El Guayaboso*, *La Aporrumbeosis*, *Qué Rico es* or *Conga*. Something similar happens with his instrumental works *Guaguancó*, *Qué Saxy*, *Caribe Nostrum*, *Caleidotropic*, or *Mensaje de Cálidas Tierras*. On the other hand symphonic works like *Tramas*, *Victoria de la Esperanza* ( symphonic orchestra, choir, soloists, actors, dancers, film ) are solemn, intense, and dramatic. A wide and expressive universe exists in his music."



## **Musica Eterna**

The orchestra "Musica Eterna", founded in 1995 by Maestro Guido López Gavilán, consists of a select group of students and graduates of the National Superior Art Institute of Cuba, in Havana, Cuba.

The group is a prestigious musical ensemble that performs with great success at international events, at the principle theatres in Cuba, and on important radio and television programs. In addition, the orchestra has also recorded for a variety of media broadcasts. Their compact disc, "Barroco Tropico" (Tropical Baroque) won first prize in the competition, "PREMIO CUBADISCO 2001, in the chamber music category. On the occasion of the fortieth anniversary of the Amadeo Roldan Theatre in Havana, the ensemble's concert was broadcast world-wide by Radio Havana.

Recently, the group toured the principle cities of Spain and Colombia where they were greeted with great acclaim and accolades. They also performed at the prestigious Jordan Hall in Boston in the USA, where they received excellent reviews. On tour, all of the performances culminated in standing ovations and great applause in appreciation for the group's interpretations. Many outstanding Cuban soloists, as well as numerous international artists have collaborated with Musica Eterna. Amongst these have included the Italian double-bassist and composer, Stefano Scodanibbio, North American violinist Richard Luby and Austrian violist Cristoph Angerer.

The ensemble's repertoire encompasses works of the great Baroque masters through to the technically demanding and esthetic works of today's composers. The versatility of Musica Eterna permits them to overcome all musical barriers thereby allowing them to play such diverse works as Handel's "Messiah " at the Havana Cathedral, or the music of John Lennon featuring the famous Cuban singer Silvio Rodriguez.

Their excellent versions of popular Cuban and Latin-American musical themes give a special color to the group which excitingly combines artistic rigor with the spontaneous dynamism of youth.

In the Wall Street Journal (New York, May 29, 1999), North American critic Greg Sandow described their concert at the Amadeo Roldan Theatre in Havana: "... with a reduced group of string instrumentalists, they achieved a really excellent Vivaldi, as well as works by their own López Gavilán. Both resulted in enormous acclaim from their public that had filled the theatre."

On their performance at the International Festival of Youth Orchestras in Spain: "...absolutely sensational results with the works of López Gavilán, which constituted a demonstration of great technical prowess. Bursting with musicality, rhythmic vitality and creativity on the part of the instrumentalists, as well as a marvelously clear, flexible and expressive gesture on the part of the director. The public ovations displayed fervent clamor. Enrique Bonmati" (La Opinion, Spain)



## **Ilmar Gavilán, violin**

Recently named "Dominant Artist", Ilmar Gavilán was born in Havana Cuba to internationally acclaimed classical musician parents. His father, Guido López Gavilán, is a conductor and composer, his mother, Teresa Junco, is a concert pianist and his younger brother Aldo is an accomplished pianist. At the age of four, the budding child prodigy was introduced to the violin by his father. Ilmar subsequently began formal study of violin at age six. Ilmar performed his first solo when he was eight years old with La Orquesta de Camera Brindis de Salas. Ilmar frequently performed on Cuban television and radio, as well as with prominent orchestras throughout the country. Ilmar won first prize in all the national competitions in which he participated.

At the age of twelve Ilmar brilliantly performed the Mendelssohn Violin Concerto with Orquesta Sinfonica Nacional de Cuba, which invited him to perform as a frequent soloist. At the age of fourteen Ilmar was acknowledged as the best interpreter of George Frederick Handel's music at the Lipinsky-Wieniawsky International Violin Competition in Poland, after which he was invited to enroll in The Tchaikowsky Conservatory in Moscow. There he studied with highly recognized Professor Maia Glizarova, graduating in 1993.

Ilmar toured performing many recitals in the various Republics of the former Soviet Union. He left Moscow to embark on a course of study with the legendary Professor Zachar Bron at La Escuela Superior de Musica 'Reina Sofia' in Spain. Ilmar was awarded a full scholarship through the recommendation of Queen Sofia of Spain. Subsequently he was invited to perform for her at the Royal Palace. Ilmar was also given the honor of playing for Yehudi Menuhin, from whom he received the highest accolades. Ilmar Gavilán was Laureate at the International Henrik Szeryng Violin Competition and was personally congratulated by the President Maestro Ruggiero Ricci. During this two-year period he performed in the National Auditorium in Spain, on Spanish National Radio and toured extensively throughout Spain and Portugal.

In 1995 Ilmar was invited to the United States by conductor Maestro Joseph Egger of the United States Symphony Orchestra. Ilmar studied with world renowned Maestro Abraham Stern and with Claire Hodgkins and Sherry Kloss, the two former assistants of Jascha Heifetz. Ilmar obtained his Master's Degree at the Manhattan School of Music studying with Glenn Dichterow, Concertmaster of the New York Philharmonic and recently was offered the opportunity to teach at The Juilliard School in the Music Advancement Program, Pre-College Division.

He has performed as soloist with the Atlantic, New Jersey, Baltimore, Detroit, Milwaukee, Saint Louis, Hartford, Nashville, Ann Arbor, Santa Monica, Phoenix, Denver, Louisiana, Havana, Mexico City, Venezuela Symphony orchestras, as well as with the Tchaikowsky Conservatory Symphony in Moscow among others.

Ilmar recently released his U.S. debut CD "I Aires Y Leyendasi". He was personally invited by Maestro Claudio Abbado to perform in The Gustav Mahler European Youth Orchestra as Assistant Concertmaster. Ilmar won First Prize at the recent Sphinx Competition in Ann Arbor, Michigan and has been made Concertmaster of the Philadelphia Virtuosi Chamber Orchestra. Ilmar is the first violinist of the Dali String Quartet.



## **Academy Strings**

Founded in 1979 by Norman Nelson, the Academy Strings is the University of Alberta's principal student string ensemble. Tanya Prochazka has been the conductor since 1998. Requiring a successful audition for admission, the group is composed primarily of string students from the Music Department. Nevertheless, the Academy Strings are proud to boast members from several other branches of the University, including Engineering, Creative Writing, Physics and Nursing.

Academy Strings (as a string orchestra, and as comprising the string sections of the University Symphony Orchestra) performs several concerts a year in the University of Alberta's Convocation Hall, as well as in Edmonton's famous Winspear Centre.

Academy Strings has performed throughout Western Europe, Alberta and British Columbia. In February 2002, Academy Strings undertook a highly successful concert and educational tour of Cuba where they performed in Havana, Cienfuegos and Santa Clara. Whilst in Cuba they collaborated with Musica Eterna, the premier student string ensemble from the National Art Institute of Havana, and Maestro Gavilán, in concerts and workshops in Havana, and also gave school workshops in Cienfuegos, Santa Clara and Havana.

Academy Strings and the Music Department of the University of Alberta is hosting the "Collaborative Concert and Workshop Tour of Alberta", with Maestro Guido López Gavilán and Musica Eterna.

## **Tanya Prochazka**

Tanya Prochazka is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth's Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach's Cello Suites.



## **Edmonton Public Schools Music Enrichment Strings Program**

The Edmonton Public School Music Enrichment Strings program was founded in 1959 and has over 700 students learning violin, viola cello and bass. Starting in grade 3, students are provided with an instrument, a group lesson and the opportunity to play in one of the five public school orchestras.

### **Miriam Lewis, conductor and teacher**

Miriam Lewis began studying the viola at the age of eleven when she joined the Edmonton Public Schools Strings Program. In 1997, she graduated from the University of Alberta with a Bachelor of Music Degree in performance on the viola. She decided four years later to return to the University of Alberta and graduated in 2003 with a Bachelor of Education Degree. Her viola teachers have included Miyo Inouye, Norman Nelson, Jonathan Craig and Rivka Golani.

Miriam has been the principal violist of the Edmonton Youth Orchestra, the University of Alberta's Academy Strings and the University Symphony Orchestra. She currently teaches at the Edmonton Public Schools Music Enrichment Strings Program, and is also active as a private violin and viola instructor. She performs with the Ursus String Quartet and with the Cifra Hungarian Folk Music Ensemble. The Cifra Ensemble has performed with the Edmonton Symphony and has been broadcast on CBC Radio One. Miriam has twice visited Hungary and Rumania with the Cifra Ensemble to study and perform authentic village folk music. Miriam has a strong interest in new string music, and a love for music and learning, which she shares every day with her many, many students.

### **Olivia Walsh, conductor and teacher**

Olivia Walsh began her musical journey on the cello at the age of four. After many years of study in Edmonton with the Talent Education Suzuki program she went on to complete a Bachelor of Music in cello performance with Tanya Prochazka in 1998. Since then, she has continued her studies in performance in Quebec and New York.

In 1999 Olivia pursued an interest in conducting which has now become a passion. Having worked with Edmonton Public School's Singing Strings Orchestra for 3 years, she has toured with them to Montreal and Ottawa. Today, Olivia continues to conduct, teach cello, and freelance as a performer.

### **Suzuki Charter School**

The Suzuki Charter School is a publicly funded school which provides innovative music and general education in accordance with the Suzuki philosophy and serves parents who have an active commitment to music and academic advancement for their children.

Dr Shinichi Suzuki, the legendary Japanese violin teacher saw a great opportunity to enrich the lives of children through music. His teaching method is based on the assumption that humans are born with a very high potential for developing themselves, not only in knowledge and technical skill, but also in character and sensitivity. Dr Suzuki, in his book "Nurtured by Love", explains how he came to the realisation that language, the most complex thing humans learn, is learned by every child easily and naturally at a young age. Dr Suzuki



began to teach music modeled on the way children learn language. After tremendous success with music, Suzuki encouraged Kindergarten and Elementary school teachers to try this "mother-tongue" approach in other subjects.

### **Grazyna Sobieraj, Music Director**

Grazyna Sobieraj is the music director and cello, double bass and viola group classes' instructor in the Suzuki Charter School. She also has a thriving private cello studio and is on the faculty with the Society for Talent Education, Edmonton. Raised and educated in Poland where she studied music at the Academy of Music in Gdansk, Poland. Grazyna Sobieraj played and toured all over Europe with the Baltic Symphony Orchestra as well as with the Poznan Symphony Orchestra. She also taught cello.

In 1990 she moved to Edmonton where she was introduced to the Suzuki Method and since then has become committed to the principles of Dr. Suzuki's teaching philosophy. In addition to her busy teaching schedule she is also an active member of Edmonton's music community maintaining her career as a professional player.

### **Dr Peter Savaryn, '55 BA, '56 LLB, '87 LLD (Honorary), chancellor emeritus of the University of Alberta**

Dr. Peter Savaryn has distinguished himself in many aspects of public life. In 2004 he received the Alumni Honour Award in recognition for his significant contributions made over a number of years in local communities and beyond. He is the World Leader of the World Congress of Ukrainians and a co-founder of both the Canadian Institute of Ukrainian Studies and the Alberta Cultural Heritage Council. His achievements and support of multiculturalism have earned him numerous awards, including the Shevchenko medal, the highest award of the Ukrainian Canadian Congress.

He is a recipient of a Lifetime Achievement Award from the Law Society of Alberta, and he is a Member of the Order of Canada



## Composers

### Sindo Garay

Sindo Garay was born in 1867 in Santiago de Cuba. Until the end of his life he was unable to read a note of music, and yet, through his genius, he created an enormous musical oeuvre that is considered immortal. Sindo was famous for, among other things, being the best exponent of the oriental Bolero for which he invented the peculiar style of scratching the guitar chords at the end of musical phrases and created its rhythmical base with the so-called "cinquillo cubano". His was a true inspiration. He sang to the Cuban landscape, to Cuban women, to the most important facts of Cuban history. With music, he expressed every facet of his life. He died at age 89.

### Benny Moré

Benny Moré must be regarded as the most comprehensive popular artist of all times (or at least of the 20th century) to be born in Cuba. He was a prolific composer and indefatigable performer as musical director and singer. He was an extraordinary innovator of new interpretations of such dissimilar genres as son, guaracha, guajira changüi, canción, mambo, criolla, chachachá, batanga, guaguancó, afro, danzón and bolero. In addition to the abovementioned Cuban idioms, Moré interpreted various rhythms from other Caribbean nations such as merengue, bomba, plena, tamborito, mazumba and porro. Known for his versatile, refined and melodious voice, Moré established an expressive style that would be inherited by such singers as Tito Contreras, Leo Castañeda, Julio César Fonseca, and in more recent times, Félix Baloy and Lázaro Miguel Rodríguez.

### Moises Simons

Born in 1889, Moises Simons was widely known in the artistic world of the Caribbean and Latin America. He composed music of all diverse genres. "El Manisero" was popularized in Cuba by Rita Montaner and the United States by Antonio Machín. It was so popular that director Ernesto Lecuona included it in films such as "The Cuba Song" from Metro Goldwyn Mayer and in the 1950's Judy Garland sang it in "A Star is Born". It has continued its triumphant journey throughout the world to this day.

### Pablo Milanes

Pablo Milanes is one of Cuba's top composers. A founder of the Nueva Trova movement, Pablo was born in Bayamo in 1943. Some of his first songs were related to the Cuban music movement known as "Feeling", and he is also known for his "Son". In 1968, he joined the Canción Protesta de la Casa de las Américas. He is also a member of GES (Grupo de Experimentación Sonora) and his music is featured in a number of films, including Oggun, directed by Gloria Rolando.

### Ignacio Piñeiro

As a young musician Ignacio Piñeiro was not satisfied with the existing sound of the Son groups. This sound was mainly based on vocals percussion and strings. Thus, in 1927, he created his own group, the 'Septeto Nacional' adding, for the first time in the history of Son, a trumpet as lead instrument. This completely changed the sound and Son quickly became the most celebrated music in Cuba. Not long after, it also became well known outside the



country. In 1928 Son and Septeto Nacional were the sensation of the World Exposition in Sevilla. Son was here to stay and became the basis for many other music styles such as Mambo and Salsa. Today, after more than seventy years of success, the "Septeto Nacional" is still alive and kicking.

## **Eliseo Grenet**

Composer, pianist and conductor, Eliseo Grenet began his piano studies at age five, and at thirteen he became the pianist at the *La Caricatura* theatre, accompanying silent films. At sixteen, he directed the *Politeama Habanera Orquesta*. In 1926 he toured the island, conducting the Compañía Arquímedes Pous Orquesta, and later traveled with a group of Cuban artists and musicians to North and South America. In 1936 Grenet went to New York, where he played an active role in the development of Cuban music and introduced *La Conga*. His travels then took him to France, Spain and other European centres.

In 1948 Eliseo Grenet won first place in the *Concurso de Canciones Cubanas* with his song *El Sitierito*. (Author: Helio Orovio) The susu-susu rhythm found in "Felipe Blanco" is a branch of the changüí from both Pinar del Río, Cuba's westernmost province, and the island of Pino.

## **Martin Riseley**

Martin Riseley was born in New Zealand and completed his Master of Music and Doctor of Musical Arts degrees at the Juilliard School in New York, as a student of Dorothy DeLay. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994 and recently served as Interim Associate Concertmaster of the National Arts Center in Ottawa and Guest Concertmaster of the New Zealand Symphony Orchestra.

Program notes by Tanya Prochazka, Guido López Gavilán,  
Grazyna Sobieraj, Olivia Walsh and Helio Orovio



## **Musica Eterna Chamber Orchestra**

### **Violin 1**

Liliana Serrano, Concert Master

Julio García

Aldo Aguirre

Ricardo Labrada

### **Violin 2**

Carlos Suárez

Yadis Marsal

Carmen Despaigne

### **Viola**

Idalmis Ulloa

Alenay Iglesias

Roman Serrano

### **Cello**

Elis Regina Ramos

### **Double Bass**

Víctor Soto

## **Cuba National Superior Art Institute students**

Aldo, Ricardo, Yadis, Carmen and Alenay

## **Cuba National Superior Art Institute Graduates**

Liliana, Julio, Carlos, Román, Elis Regina and Víctor

## **Havana National Symphony Orchestra members**

Liliana, Julio, Carlos, Román, Elis Regina and Víctor

## **Founder members (since 1995) of Musica Eterna**

Liliana, Aldo, Carlos, Idalmis and Víctor



# **The University Symphony Orchestra**

and

## **The University of Alberta Academy Strings**

**Tanya Prochazka, Conductor**

### **Piccolo**

Erin Scheffer

### **Flute**

Aura Giles

### **Oboe**

Alyssa Miller

### **Cor Anglais**

Daniel Waldron

### **Clarinet**

Michelle Davies

### **Bass Clarinet**

Lyndsey Cohen

### **Bassoon**

Ondrej Golias

### **Horn**

Olwyn Supeene

### **Trumpet**

Ryan Frizzell

### **Trombone**

Andre Guigui

### **Percussion**

Court Laslop

David Meagher

Mason Koenig

Jeff Tetrault

### **Harp**

Laura Neeland

### **Violin 1 and 2**

Maria Barton

Suin Choi

Adrian Fung

Natalia Gomez

Quinn Grundy

Rebecca Guigui

Ken Heise

Melissa Hemsworth

Ryan Herbold

Aaron Hryciw

Cynthia Johnson

Chloe Kung

Corrine Ludwig

Elizabeth McHan

Charles Turanich-Noyen

David Wong

Carmen Yuen

### **Viola**

Jeanette Comeau

Leanne Dammann

Andrea Kipp

Viera Linderova

Charlene VandenBorn

Sarah Weingarten

Mark Zupan

### **Cello**

Anthony Bacon

Matthieu Damer

Paula Harding

Martin Klopers

Kathleen Ludwig

Karyn Robertson

Caitlin Smith

### **Double Bass**

John Hickie

Joseph Lubinsky-Mast

George Lywood

Ted Tessier

Toscha Turner



## **The University of Alberta Academy Strings Chamber Ensemble**

### **Violin 1 and 2**

Maria Barton  
Natalia Gomez  
Ken Heise  
Melissa Hemsworth  
Ryan Herbold  
Aaron Hryciw  
Elizabeth McHan  
Charles Turanich-Noyen

### **Viola**

Jeanette Comeau  
Leanne Dammann  
Charlene VandenBorn

### **Cello**

Anthony Bacon  
Martin Klopers  
Caitlin Smith

### **Double Bass**

Toscha Turner

### **Percussion**

Court Laslop

## **The University of Alberta Academy Strings Tour Group**

### **Violin**

Maria Barton  
Melissa Hemsworth  
Ryan Herbold  
Elizabeth McHan  
Natalia Gomez

### **Viola**

Leanne Dammann

### **Cello**

Caitlin Smith

### **Double Bass**

Toscha Turner

### **Percussion**

Court Laslop



**Elizabeth McHan** is in her final year of a Bachelor of Music degree in violin and viola performance at the University of Alberta. She acts as rotating concertmaster for the orchestra, and first violin in the Scholarship Quartet. She will continue her studies at the Mozarteum in Salzburg this coming year.

**Melissa Hemsworth** is currently in her fourth year of her Bachelor of Music Degree in Violin Performance. She is also rotating concertmaster of Academy Strings and the University Symphony Orchestra, and is originally from Chatham, Ontario.

**Charles Turanich-Noyen** is in the third year of a Bilingual Bachelor of Commerce at the University of Alberta. A former member of the University of Alberta Golden Bears varsity swim team, he is now pursuing interests in music with the USO as well as in the Applied Music program.

**Aaron Hryciw** is a PhD student in Physics at the University of Alberta, as well as a member of the Academy Strings. He also studies composition with Malcolm Forsyth.

**Leanne Dammann** is currently a second year Bachelor of Music Performance student on viola, studying with Aaron Au. She has performed with the National Youth Orchestra of Canada, the USO and Academy Strings as principal violist, and various chamber ensembles.

**Ryan Herbold** is a second year Bachelor of Music/Bachelor of Education student who has studied violin for the past 15 years. Ryan plans on continuing his musical studies and eventually entering law school to pursue a corporate law degree.

**Maria Barton** started playing the violin when she was five years old. She began her university studies at the University of Ottawa, and she is currently in her third year of a Bachelor of Music degree in violin performance at the University of Alberta.

**Toscha Turner** is a graduate student in music and sociology at the University of Alberta with a Bachelor of Music degree in double-bass performance. She has studied both at the University of Alberta and McGill University, most recently completing an Artist's Residency at the Banff Centre where she studied with Edgar Meyer. Toscha teaches double bass at the Alberta College Conservatory at Grant McEwan College in Edmonton.

**Court Laslop** holds a Bachelor of Music Performance degree from the University of Alberta. An active member of the Edmonton music community, Court currently resides in Devon where he continues to perform, teach and give clinics for students.

**Caitlin Smith** is a second year Bachelor of Music Cello student at the University of Alberta. She currently teach for the Edmonton Public School Board and enjoys performing in all sorts of ensembles from small chamber to orchestra.

**Natalia Gomez Perez** is a Colombian studying at the University of Alberta at the Department of Physics. She started her violin studies at age 4, continuing at the Conservatorio de la Universidad Nacional de Colombia. She studied music later at Universidad de los Andes under the supervision of Gustav Kolbe until spring 2002.



**Singing Strings and Orchestra A**  
**Edmonton Public School Music Enrichment Strings Program**  
**(Olivia Walsh and Miriam Lewis, conductors)**

**Violin**

Gillian Albert  
Athena Anders  
Yunona Anders  
Drew Armstrong  
Mychael Ballesteros  
Madelaine Bosniak  
Katie Chalmers  
Jessie Ching  
Emily Cliff  
Ashley Condie  
Emily de Caen  
Ivy Cross  
Angela Climenhaga  
Janaya Devereux  
Lisa Ellison  
Kelin Flanagan  
Leah Flemmer  
Gloria Fung  
Denis Goulden  
Emma Greer  
Serah Jacob  
Liz Jung  
Maria Kendal  
Adrienne Kennedy  
Maruéy Kunattanóndà  
Michael Lee  
Jennifer Lo  
Jouce Loo  
Celine Mah  
Krystal Mah  
Kathleen Pickford  
Lydia Roseman  
Fontaine Schaerer  
Julianna Simmons  
Ilara Stefaniuk-Gaudet  
Aretha Tillotson  
Keegan Trahan  
Derek Wong  
Lindsay Woolgar

**Viola**

Kimberly Chang  
Melanie Dunch  
Michael Esau  
Erika Goos  
Laryssa Hecker  
Taylor Livingstone  
Hannah Miller  
Ian Moore  
Allen Nicholas  
Melissa Schleiermacher

**Cello**

Kate Boyle  
Jenna Clarahan  
Lena Clayton  
Kathleen de Caen  
Débbie Esau  
Scott Esau  
Nate Gartke  
Jacob Gramit  
Beth MacIntosh  
Erin McKay  
Brendon Moar  
Lauren Stieglitz  
Byron Tse  
Kirsten Watson

**Bass**

Roxanne Nesbitt



## **Suzuki Charter School students (Grazyna Sobieraj, director)**

### **Violin**

Dempsey Bolton  
Sarah-Thea De Souza  
Clara Duffy  
Rebecca Gero  
Shadrak Gobert  
Autumn Kowalenko  
Lauren Kubica-Teply  
Rafael Piesiur  
Joel Price  
Adam Sangster  
Nicholas Smoliak  
Tymek Stolarz  
Paige Tomaszewsky

### **Viola**

Savannah Marriot  
Benjamin Hollihan  
Alexia Stuart

### **Cello**

Cairo Beland  
Connor Beland  
Rowan Campbell  
Kyla Chalmers  
Willow Dew  
Conrad Sobieraj  
Bela Martineau  
Emily Matejko  
Natalia Stuart  
Kailey Meyer

### **Double bass**

Eric Dew  
Jordan Fox  
Zachary Grant  
Stephane Krimms  
Connor MacDonald  
Joshua Strasbourg

### **Guitar**

Jonah Dancer  
Nikolai Farrus  
Andrew Jack  
Paul Kostiw  
Otty Nguyen-Sears  
Darby Readman  
Nicholas Rocco  
Martin Szczepanski  
Austin Yadlowski

### **Recorder**

Thomas Berkes  
Suzanna Bourque  
Jackson Hollihan  
Sophia Schoen

### **Flute**

Andrea McIntosh

### **Piano**

Jacob Baranowski  
Kristen Bretzke  
Nicole Embree  
Lucas Green  
Jenna McNabb  
Miranda Normey  
Antonina Zarnoch  
Devin Zenchynson-Smith  
Adriano Aschenbrenner  
Lukas Bochno  
Kai Chen  
Brenna Hardy  
Jennifer Onyschuk  
Adam Pickering  
Andreana Salouk



## **Donors List**

### **Royal Donor \$10,000**

Alberta Foundation for the Arts Endowment Fund for the Future  
Distinguished Visitor Grant, University of Alberta

### **Marquis Donor \$5000**

Johann Strauss Foundation  
University of Alberta  
Winspear Fund, Edmonton Community Foundation

### **Gold Donor \$2500**

Friends of the University of Alberta  
Hungarian Csardas Ball Society  
Suzuki Charter School

### **Silver Donor \$1000**

Esther Ondrack  
Tanya Prochazka  
Augustana Campus, University of Alberta  
Grande Prairie College, Grande Prairie  
Jasper High School, Jasper  
Jasper Activity Centre  
Keyano College, Fort McMurray

### **Bronze Donor \$500-\$750**

Coll'Arte Productions (Alison Minkus)  
Edmonton Public Schools String Program Parents Association  
Reynolds, Mirth, Richards and Farmer LLP, Barristers  
and Solicitors  
Turnkey Management Consulting



## **Friends of the Academy Strings**

Wendie Anderson

JW Voth

Donald Murray

Alison Scott-Prelorentzos

Helene Narayana

Barbara Leah

Virginia Daniel

Shirley Stinson

William Brese

Derek Gomez

Patricia Clements

Sari Schiff

Gloria Mok

William Brese

Ron and Gloria Chalmers

Carol and Richard Selfridge

Barbara and Gurston Dacks

Brenda Wegmann

Toni Yarman

Di and John Ashworth

Scott Allison

Isobel Grundy

Elizabeth Martian

Teddy and Rick Hyndman

Barbara Tompkins

Anne Harder

Carol Sperling

Duke and Pat Pier

Dirk Hiel

Judith Garber

Carolyn Campbell

Kim Bertsch

John Mellon

Deborah Litven

Dyann Lewis

Mike Malone

Kathy Hilsentager

Jim Walsh

Hannah Goa

Juliet Kershaw

Thomas Nelson

Jorge and Guille Frascara

Eunice Scarfe



## **Donors List**

### **Friends of the Academy Strings** (continued)

Kate and Wes Cooper

Eva and Tom Radford

Rob Taylor

Danielle Fortier

Fay Yoneda

Muriel Dunnigan

Alida Flynn

Anita Sielecki

Jaime Thompson

Cheryl Malmo

Ray Harper

Sophie van der Voork

David and Darlen Dahle

Harry Gaede

Derek Gomez

Emil Becze

Evan Verchomin

Members of Academy Strings





Alberta  
Foundation  
for the Arts



JOHANN STRAUSS  
FOUNDATION

---

*The*  
Friends *of the*  
University  
*of* Alberta





AUGUSTANA  
UNIVERSITY OF ALBERTA



Fine Arts  
Grande Prairie Regional College



KEYANO  
COLLEGE



Reynolds Mirth Richards & Farmer LLP  
BARRISTERS SOLICITORS



Edmonton  
Community  
Foundation





# In Recital

## **Tanis Taylor, soprano**

Candidate for the Master of Music degree in Applied Music (Voice)

assisted by

**Roger Admiral, piano**

**Saturday, March 12, 2005 at 8:00 pm**



Arts Building  
University of Alberta



DEPARTMENT OF  
**MUSIC**



## Program

Let The Bright Seraphim (From *Samson*, 1741)

George Friedrich Handel  
(1685-1759)

With guest **Jeremy Maitland, trumpet**

Jauchzet Gott in allen Landen, BWV 51 (1730)

John Sebastian Bach  
(1685-1750)

With guests **Jeremy Maitland, trumpet**

**Sarah Wong and Quinn Grundy, violin**

**Andrea Kipp, viola**

**Katie Pollock, cello**

L'exile (c.1830-1835)

Gioacchino Rossini

La Danza (c.1830-1835)

(1792-1868)

Air Chansons (1927-1928)

Francis Poulenc

I. Air Romantique

(1899-1963)

II. Air Champetre

III. Air Grave

IV. Air Vif

Una voce poco fa (From *The Barber of Seville*, 1816)

Gioacchino Rossini  
(1792-1868)

## Intermission

Nacht (1885)

Richard Strauss

Schlagende Herzen (1895)

(1864-1949)

Allerseelen (1885)

Cäcilie (1884)

Six Elizabethan Songs (1958 )

Dominick Argento

1. Spring

(b. 1927)

2. Sleep

3. Winter

4. Dirge

5. Diaphenia

6. Hymn

Glitter and Be Gay (From *Candide*, 1956)

Leonard Bernstein  
(1918-1990)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Tanis.

Ms Tanis is a recipient of a Beryl Barns Memorial Award (Graduate) and a Leeder Memorial Scholarship.

A reception to follow in the Arts Lounge.



### **Jauchzet Gott in allen Landen (Praise ye God in ev'ry nation)**

Praise ye God in ev'ry nation! All that heaven  
and the world  
Of created order hold must be now his fame exalting,  
And we would to this our God likewise now  
present an off'ring  
For that he midst cross and woe always hath stood  
close beside us.

### **L'esule (The exile)**

Here the sky is always smiling, here the branches  
are always green,  
Here the water of the stream flows gently at my feet:  
But this land is not my homeland  
Here the sun is always reflected in the blue waves  
Lilies and violets bloom around me; but this land is not  
my homeland.  
The maidens are as pretty as the fresh roses with which  
love dresses their hair,  
in token of fidelity; but this land is not my homeland.  
In the lands of Italy, one city is queen, the Ligurian sea  
Ever kisses its feet; can you see it? It is my homeland, it  
is my homeland.

### **La danza (The Dance)**

Now the moon is above the sea, mamma mia,  
how we'll leap!  
The time is perfect for dancing, all those in love  
will be there.  
Now the moon is above the sea, mamma mia,  
how we'll leap.  
Quickly dance in a ring, my ladies, come here;  
every one shall have a handsome, lively lad.  
As long as a star is twinkling in the sky and the moon  
is shining brightly,  
The most handsome man and most beautiful girl will  
dance all night.  
Mamma mia, mamma mia, now the moon  
is above the sea,  
mamma mia, mamma mia mamma mia, how we'll leap.  
Twang, twang, mamma mia, how we'll leap.

### **Air Romantique (Romantic Song)**

The countryside I wandered, tho' storm and  
wind defied me.  
The clouds hung low above, in morning light so wan;  
A raven black as night, took wing as tho' to guide me,  
And thro' the pools of driven rain I stumbled on.  
The distant lightning played and flashed in splendor  
fleeing,

### **Air Romantique (Romantic Song), cont'd**

Bitter the wind that blew, to cry of sorrow stirred;  
Yet was my heart, for some vague terror loudly beating,  
And stronger than the storm, which passed  
as tho' unheard.  
Autumn, with jealous hand, her part in nature playing,  
Gather'd the golden leaves from ash and maple tree;  
Yet still the bird, a loft, no weariness betraying,  
Forever onward flew, and gave no thought to me.

### **Air Champetre (A Country Song)**

Lake so silent, Alas! I ever must remember how one, to  
thee by friendship led,  
I gazed, into thy features so fair, radiant goddess,  
Half lost in the sedge, and the moss by the shore.  
If it only had lived, the friendship I am grieving, Oh  
nymph, to follow thee enslaved,  
Mingle but for a while, With winds that round thee play,  
and reply to thy hidden waves!

### **Air Grave (Song of Grief)**

Oh! Depart from my mind, all angry thoughts of pain!  
Oh! Remorse, oh! Disgrace! Cruel memories of old  
that beat about my brain,  
As in death-like embrace,  
Moss cover'd, winding paths and fountains lightly  
flowing,  
Mild song of birds and the wind, dim shadows now  
growing of beast in forest wild,  
Oh creatures, great and small, oh, joy of living,  
spurn and reject me not, oh Nature, gladness giving,  
but hear me when I cry!  
Oh! Depart from my soul, remorse, disgrace!

### **Air Vif (Brisk Song)**

See the orchard is white, the countryside rejoices,  
Meadow and field and grove are breaking  
into bloom, alas!  
hark to the voices of winds that sigh above.  
But thou, ocean serene never a moment shaken  
tho' the storms rage around,  
Peerless, and greater still if once thy sorrow waken,  
now in dreams thou art bound.



**Una voce poco fa (A voice a little while ago)**

A voice, a little while ago echoed here in my heart;  
My heart is wounded now, and it was Lindoro  
who covered it with wounds.

Yes, Lindoro will be mine – I've sworn it, I shall win.  
My guardian will object. I, quick-witted, will be sharp;  
In the end he will acquiesce, and I will be content.

I am submissive, I'm respectful, I'm obedient,  
sweet, affectionate.

I allow myself to be governed; I let myself be guided.  
But if they touch me where my sensitive spot is,

I will be a viper,  
And I'll cause a hundred tricks to be played before  
giving in.

**Nacht (Night)**

Out of the forest comes the night, Quietly she moves  
in from behind the trees;  
She oversees all around her, Beware now!  
All the lights of the world, All the flowers, all the  
colors, she extinguishes;  
She steals the sheaves from the fields; She takes  
everything that is lovely,  
Steals the silver from the streams, From the copper  
dome of the cathedral  
She takes away its gold. The spray of flowers stands  
plundered,  
Draw closer, soul to soul; Oh, I am afraid the night will  
steal you, too, from me.

**Schlagende Herzen (Throbbing Hearts)**

A youth was going through meadows and fields, Kling  
klang, his heart did beat;  
On his finger shone a golden ring, Kling klang, his heart  
did beat;

Oh, meadows, oh fields, how beautiful you are! Oh  
hills, oh, forests, how beautiful!

How good and beautiful are you, Golden sun in the  
skies you appear

Kling klang, kling klang, his heart did beat.

The youth hurried with lively step, Kling klang, his  
heart did beat.

He took with him many a laughing flower, Kling klang,  
his heart did beat.

Over the meadows and fields blows the wind of Spring,  
Over hills and forests blows the wind of Spring,

Deep in my heart blows the wind of Spring,  
That drives me toward you, gently, softly. Kling klang,  
his heart did beat

Midst meadows and fields a maiden stood, Kling klang,  
her heart did beat;

**Schlagende Herzen (Throbbing Hearts), cont'd**

She shielded her eyes with her hand, to look afar, Kling  
klang, her heart did beat.

Over meadows and fields, over hills and forests, To me,  
to me, he is hastening,

Oh, if he only were already with me! Kling klang, kling  
klang, her heart did beat.

**Allerseelen (All Souls' Day)**

Place on the table the fragran mignonettes, Bring here  
the last of red asters,

And let us speak again of love, As long ago in May.

Give me the hand that I may secretly clasp it,

And if it is observed by others, I will not mind;

Give me one of your sweet glances, As long ago in  
May.

Today each grave is flowering and fragrant, Once a year  
is All Souls' Day,

Come to my heart that I again may have you, As long  
ago in May.

**Cacilie (Cecily)**

If you but knew what it is to dream Of burning kisses, of  
wandering,

Of reposing with the loved one,

Of gazing into each other's eyes, and caressing, and  
murmuring,

If you but knew it, you would let your heart consent!

If you but knew what it is to be afraid Through the  
lonely nights, assailed by storms,

When the strife-weary soul is not soothed by gentle  
words,


If you but knew it, you would come to me.

If you but knew what it is to live Enveloped in the  
immense breath of divinity,

To soar upwards, raised and carried to sublime heights,

If you but knew this, you would live with me.





# *Faculty & Friends*

## ***FLUX***

**(Edmonton Improvisational Quintet)**

**Lane Arndt, guitar/electronics**

**Gord Graber, percussion**

**Bill Richards, piano**

**William Street, saxophone**

**Russell Whitehead, trumpet**

**Sunday, March 13, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**



**UNIVERSITY OF  
ALBERTA**



## *flux*

Collective Improvisation, Real-Time  
Creation

Flux was formed in 1998 for the purpose of creating new music in real time. Flux is about listening, imagining, communicating, exploring and playing. Flux is a game where the rules and the modes of play are constantly changing.



### SET I

Hommage aux Miracles de Deux Minutes  
(tribute to the Two-Minute Miracles) - FLUX

FLUX- an extended group improvisation

### **Intermission**

### SET II

Strange Attractors (2005)

William H Richards  
(b. 1956)



An ardent pursuit of music beginning at age 13 led multi-instrumentalist/-composer/improviser **Lane Arndt** through the usual self-indulgent-guitarist's development into the post-secondary academic process. Emerging after seven years with a head full of ideas/ideals, a nearly-complete Masters degree in music theory from the University of Western Ontario as well as an undergraduate degree in Jazz studies from St. Francis Xavier University, the last seven years of gestation, assimilation and voracious creative output have formed the heart of Mr Arndt's musical focus. As an everyday composer, player, teacher and producer, Lane Arndt's commitment to the art, style and practice of music is singularly determined. Ranging from experimental sound design to jazz-/free-improvisational styles to pop/contemporary/indie/roots song writing, recording and production projects, there is a unique vision of musical development which unites the disparate genres of his interest. Lane Arndt is above all else committed to making music that stirs the imagination, the soul, the intellect and especially the heart.

**Gordon Graber** graduated as a Performance Major from the MacEwan Music Program and has been playing and teaching in Edmonton ever since. In addition to his performance schedule, he is an instructor in the MacEwan Arts Outreach program. As a professional musician, he has worked in a variety of musical settings including everything from live jazz engagements to pop recording sessions.

It has been his privilege to make music with many notable musicians, and he is very pleased and appreciative to be a part of this dynamic ensemble.

**Bill Richards** is a jazz pianist, composer, and music educator. His compositional style is eclectic, embracing modernist and traditionalist elements in his compositions. He has created numerous works for chamber ensembles and soloists including compositions for 'cello, double bass, piano, string trio, string quartet, woodwind quartet, woodwind quintet, and chamber orchestra. As well, he has arranged pieces for symphony orchestra, composed numerous works for jazz groups (trios, quartets, and quintets), and composed and arranged music for video and television.

Bill has performed at the Edmonton Jazz City Festival, the Saskatchewan Jazz Festival (Saskatoon), the Forest City Jazz Festival and the October Jazz Festival (London Ontario), and the Rocky Mountain Festival (Banff). He has been featured on CBC Radio, including a recent recording with Vancouver vocalist Karin Plato and Saskatoon guitarist Lee Kozak. In London Ontario, he was a member of the Rob Stone Quintet and Eric Stach's Free Music Unit. Bill continues to perform as a soloist and ensemble musician in Western Canada, and makes appearances at the Bassment in Saskatoon, Beat Niq in Calgary, and the Yardbird in Edmonton. He regularly performs and records with Saskatoon jazz guitarist-composer Lee Kozak and Calgary jazz trumpeter-composer Johnny Summers, and co-leads the Edmonton-based free-music collective Flux.



**William Street** is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded héliosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The Quatuor International de Saxophones will tour Belgium in April 2005. Street rehearses regularly and performs (infrequently) with FLUX.

**Russell Whitehead** holds a Masters degree in Performance from the University of Michigan and from 1986 - 1991 was Principal Trumpet with the Saskatoon Symphony and a sessional lecturer at the University of Saskatchewan. Russell has been a featured soloist with: the Saskatoon and Red Deer Symphonies, the Edmonton Cantando Band Festival (2000-2003), the Edmonton Wind Sinfonia, Alberta Baroque Ensemble (2001 and 2003) and recorded solo and chamber concerts for CBC radio. Presently, he is acting principal trumpet of the Edmonton Symphony Orchestra, plays with Flux and the Capital Brass, and teaches at the University of Alberta, King's College University and through his home. He will release his first CD entitled, Prairie Scene, in the fall of 2005.





DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## In Recital

### Philip Chow, organ

**Monday, March 14, 2005 at 5:00 pm**

#### Program

Praeludium in E Minor

Nicolaus Bruhns  
(1665-1697)

From *Mass for the Parishes*

- I Plein chant du premier Kyrie, en Taille
- IX Dialogue

François Couperin  
(1668-1733)

Sonata in C Minor, Op. 65, No. 2

- I Grave - Adagio
- II Allegro maestoso e vivace
- III Fuga - Allegro moderato

Felix Mendelssohn  
(1809-1847)

Fantasia and Fugue in G Minor, BWV 542

Johann Sebastian Bach  
(1685-1750)

Ayre For The Dance (1984)

Dan Locklair  
(b.1949)

Masque (2003)

Denis Bédard  
(b. 1950)

Hymne d'Actions de grâces "Te Deum" (1935)

Jean Langlais  
(1907-1991)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Chow.

Mr Chow is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Falkenberg Scholarship.







Studio  
27

**Horn Ensemble**  
**Gerald Onciul, Director**

**Monday, March 14, 2005**  
**at 8:00 pm**  
**Fine Arts Building 2-7**

**Program**



DEPARTMENT OF  
**MUSIC**







## Program

## Prelude & Fugue in A Minor (For eight horns)

## Johann Sebastian Bach (1685-1750)

Hansel & Gretel  
Prelude & Choral (Eight horns)

Engelbert Humperdinck  
(1854-1921)

Trio, KV549

## Wolfgang Amadeus Mozart (1756-1791)

## 1. Poco Allegro

**Olwyn Supeene, Jenny Reimer and Brenda Vanneste, natural horns**

## Petite Suite

Henri Tomasi  
(1901-1971)

## 1. Invocation Inca

## 2. Berceuse Cyrneenne

### 3. Ronde Nicoise

**Dubrena Myroon, Lee Solotki and Lorraine Howard, horns**  
**Devin Cook, tuba**

### From *Six Quartets*

Nicolas Tscherepnine  
(1873-1945)

### 1. Nocturne

## 2. Choeur Danse

### 3. Ancienne Chanson Allemande

#### 4. La Chasse

**Brenda Vanneste, Kathryn Magnan, Jenny Reimer,  
and Olwyn Supeene, horns**

**Intermission - 10 minutes**

Allegro Moderato from Water Music  
(Six horns)

George Frederick Handel  
(1685-1759)

**Brenda Vanneste, Kathryn Magnan, Jenny Reimer, Olwyn Supeene,  
Lee Solotki, and Lorraine Howard, horns**

# Konzertstück for Four horns and Orchestra

Robert Schumann  
(1810-1856)

### 1. Lebhaft

## 2. Romanze

3. Sehr lebhaft

**Gerald Onciul, Dubrena Myroon, Marino Coco,  
and Olwyn Supeene, horns  
Eleni Pappa, piano**



## Upcoming Events

### March

17 Thursday, 8:00 pm

*World Music*

Distinguished Visiting Professor

**Shaykh Mohamed el-Helbawy**

with **Inshad Ensemble**

Admission: \$15/student/senior, \$20/adult

18 Friday, 8:00 pm

*Music at Convocation Hall*

**Martin Riseley**, violin

**Guillaume Tardif**, violin

**Alycia Au**, violin

**Aaron Au**, viola

**Tanya Prochazka**, cello

Antonin Dvořák

*String Quartet No 12 in F, Op 96*

(*'The American'*)

Ludwig van Beethoven

*Quartet in C Minor, Op 18, No 4*

Arnold Schoenberg

*String Trio, Op 45*

Admission: \$15/student/senior, \$20/adult

19 Saturday

6:00 pm Cocktails, 6:30 pm Dinner

**The University of Alberta Madrigal Singers Annual Fund Raising Dinner Concert/Silent Auction**

**Leonard Ratzlaff**, Conductor

Fairmont Hotel MacDonald

\$100/person (\$50 tax receipt)

For more information, call 428-2929

19 Saturday, 7:00 pm

**Northern Alberta Honour Band**

and the **University of Alberta**

**Symphonic Wind Ensemble**

**William H Street**, Director

Admission: \$10/student/senior, \$15/adult

21 Monday, 12:00 noon

**Noon Hour Organ Recital**

Featuring graduate and undergraduate

Student organists of the University of

Alberta Department of Music

Free admission

21 Monday, 5:00 pm

*Hear's to your Health*

**Ann Marie Hoover**, soprano

**Nora Bumanis**, harp

**Julia Shaw**, harp

**Patricia Tao**, piano

*The Spanish Voice*

Featuring works by Falla, Granados,

Rodrigo, Salzedo, Hasselmans,

and Ortiz

Foyer, Bernard Snell Hall

Walter Mackenzie Health Sciences

Centre

University Hospital

Free admission

For more information, please call

492-8109



*Please donate to Campus Food Bank*

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



## **"Sonic Arts of Islam"**

**Shaykh Mohamed el-Helbawy**

**(Distinguished Visiting Professor  
from Egypt)**

and the

**Inshad Ensemble**

present

**Vocal Arts from the Islamic Tradition**

**Thursday, March 17, 2005**

**at 8:00 pm**

Reception to follow

Made possible through the University of Alberta

EFF Distinguished Visitor Fund

Sponsored by the Canadian Centre for Ethnomusicology  
& folkwaysAlive! the University of Alberta in partnership  
with Smithsonian Folkways and the Department of Music



**Arts Building  
University of Alberta**



DEPARTMENT OF  
MUSIC



## Program

*Adhan* (the Islamic call to prayer), performed by Shaykh Mohamed el-Helbawy

*Tilawat al-Qur'an al-Karim* (recitation of the Glorious Koran), performed by Shaykh Mohamed el-Helbawy

*Anashid Diniyya wa Sufiyya* (Religious and Sufi Hymns)

*Qawa'id al-Islam* (the principles of Islam). Poetry by Shaykh 'Abd al-Salam Hamza; melody by Shaykh Mohamed el-Helbawy. Performed by Shaykh Mohamed el-Helbawy and the Inshad Ensemble.

*Ya Rabbi Ad'uka fi Sirri wa I'lani* (Oh Lord, I call You, inwardly and outwardly). Poetry by Shaykh 'Abd al-Salam Hamza. Solo vocal improvisation (*ibtihalat*) by Shaykh Mohamed el-Helbawy.

*Ya Sa'ilan Ayna al-Tariq* (Oh seeker of the way). Poetry by Shaykh 'Abd al-Salam Hamza; melody by Jamal al-Tajuri. Performed by Shaykh Mohamed el-Helbawy and the Inshad Ensemble.

*Ya Rabbi Mali fi al-Wujud Siwaka* (Oh Lord, I have nothing but You). Poetry by Shaykh 'Abd al-Salam Hamza. Solo vocal improvisation (*ibtihalat*) by Shaykh Mohamed el-Helbawy.

*Subhanak* (Glory be to You). Poetry by al-Imam al-Radi; melody by Shaykh Mohamed el-Helbawy. Performed by Shaykh Mohamed el-Helbawy and the Inshad Ensemble.

*Li fi Nawaluka Ya Mawlana Amalu* (Oh Lord, reaching You is my hope). Poetry by al-Imam al-Bur'i. Solo vocal improvisation (*ibtihalat*) by Shaykh Mohamed el-Helbawy.

*Ya Maryam al-'Azra'* (Oh Virgin Mary). Poetry and melody by Shaykh Mohamed el-Helbawy. Performed by Shaykh Mohamed el-Helbawy and the Inshad Ensemble.

*Zidni*. (Increase my bewilderment with your abundant love). Poetry by al-Imam 'Umar ibn al-Farid. Solo vocal improvisation (*ibtihalat*) by Shaykh Mohamed el-Helbawy.

*Tala' al-Nahar 'ala al-Aqmar* (Day broke upon the moons). Traditional Sufi poetry. Melody by Shaykh Mohamed el-Helbawy. Performed by Shaykh Mohamed el-Helbawy and the Inshad Ensemble, following introductory solo improvisation on poetry by al-Imam 'Abd al-Rahim al-Bur'i.

## Intermission

*Al-Mawlid al-Nabawi al-Sharif* (The noble Prophet's birth). Text by al-Imam al-Radi. Solo vocal improvisation by Shaykh Mohamed el-Helbawy.

*Ashraqat Anwar Muhammad* (The Lights of Muhammad Shone). Melody by Shaykh Mohamed el-Helbawy. Performed by Shaykh Mohamed el-Helbawy and the Inshad Ensemble.

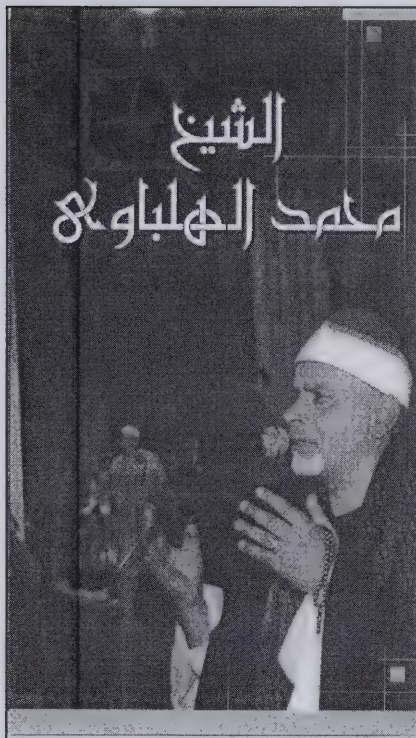


### Shaykh Mohamed el-Helbawy

is an Egyptian master of the traditional Arabo-Islamic vocal arts, and a highly versatile artist. Besides being widely acclaimed in the arts of Qur'anic recitation (*tajwid*) and the call to prayer (*adhan*), Shaykh el-Helbawy also excels in the venerable art of *inshad dini* (religious hymnody). These melodically intricate chants include improvisatory solo supplications called *ibtihalat*, and a composed repertoire known as *tawashih diniyya*, featuring elaborate counterpoint between solo and group. Shaykh el-Helbawy has also memorized a vast corpus of the mystical hymnody accompanying Sufi rituals (*inshad Sufi*), and has mastered the traditional tonal resources of Arab music (*maqamat*).

For hundreds of years, these Arabo-Islamic vocal arts have carried powerful spiritual meaning for Muslims. Until recently, they have also provided fundamental musical training to generations of singers—including the most famous diva of the Arab world, Umm Kulthum—whose vocal talents were first recognized and honed through *tajwid*, *adhan*, and *inshad*. Today Shaykh el-Helbawy is one of only a handful of performers across the Arab world excelling in all of these genres, and he stands today as their principal Egyptian exponent.

Shaykh el-Helbawy was born in Cairo in 1946. He memorized the entire Qur'an at an early age, and received the *Ijazat al-Tajwid* (permission to teach Qur'anic recitation) from the Azhar Islamic university (founded 972 CE) while still a youth. Subsequently, he studied Arab music theory and practice with the well-known Egyptian musicologist, Dr Suleiman Gamil. He learned *inshad dini* through collaborations with its greatest exponents in modern times, including Shaykh Taha al-Fashni, Shaykh Sayyid al-Naqshabandi, Shaykh Nasr al-Din



Tubar, and Shaykh Muhammad Umran. He has also studied Islamic vocal performance styles from other regions in the Islamic world, especially the Levant, Turkey, the Gulf, and Iran. In 1980 he formed the Sufi Hymns Group (*Firqat al-Inshad al-Sufi*), comprising a chorus, percussion, and reed flute. Besides numerous performances in Cairo and Alexandria, this group has toured extensively abroad, performing in the Middle East and in Europe, including France, Italy, and Germany. Likewise, a number of his compact disc recordings have been highly acclaimed, as was his performance on "Mozart in Egypt". For many years Shaykh el-Helbawy was the principal religious singer, Qur'an reciter, and teacher for the Hamidiyya Shadhiliyya mosque and Sufi order, in Cairo. Since 1979, he has been certified by Egyptian National Radio, which often broadcasts his recitations and hymnody from the principal mosques of Cairo, and is the

designated reciter and hymnodist for the Higher Council for Sufi Orders in Egypt. He is an acknowledged specialist in the art of *taswir*: word painting, using the tonal resources of Arab melody, and continues to renew the traditions of *tawashih* via his own compositions in this genre.

Besides these accomplishments, Shaykh el-Helbawy is also an active and accomplished teacher, having trained a number of students and groups. In Cairo he teaches regularly at the Hifni Institute for Music, to Egyptians and foreigners alike, and he has often been invited to lecture abroad (most recently in Iran). He has written several scholarly papers, including "*al-Mufid fi Fann al-Tajwid*" and "*al-Taswir al-Naghmi fi al-Nusus al-Qur'aniyya wa al-Tawashih*".

Through musical appreciation and participation comes cultural understanding and respect, grounded in deeply felt experience. Facilitating intercultural musical experience is therefore an important "applied" aspect of musical research and study. It is anticipated that Shaykh Mohamed el-Helbawy's performances, lectures, and workshops will greatly enhance non-Muslims' appreciation of the values and achievements of the Islamic and Arab worlds, while also helping Canadian Muslims and Arabs to better understand part of their own cultural heritage.



# MUSIC WORLD

musico



DEPARTMENT OF  
**MUSIC**

***If Music is  
an important part  
of your life...***

*Join us!*

**Department of Music**  
Fine Arts Building 3-82  
University of Alberta  
Telephone: 492-3263  
Web address:  
<http://www.ualberta.ca/music>



# *Music at Convocation Hall*

**Martin Riseley, violin**  
**Guillaume Tardif, violin**  
**Alicia Au, violin**  
**Aaron Au, viola**  
**Tanya Prochazka, cello**

**Friday, March 18, 2005**

**7:15 pm**      *Pre-Concert Introduction*  
by **Dr David Cook**  
Main floor, Convocation Hall

**8:00 pm**      *Concert*



**Arts Building**  
**University of Alberta**



UNIVERSITY OF  
**ALBERTA**



## **Program**

Divertimento in E-Flat major for Violin,

Viola and Cello, KV 563 (1788)

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Adagio

Menuetto Trio

Andante

Menuetto Trio 1, Trio 2

Allegro

**Martin Riseley, violin**

**Aaron Au, viola**

**Tanya Prochazka, cello**

String Quartet in C Minor, Op. 18, No. 4 (1801) Ludwig van Beethoven

Allegro ma non tanto

(1770-1827)

Scherzo. Andante scherzoso quasi Allegretto

Menuetto. Allegretto

Allegro

**Guillaume Tardif, violin**

**Alicia Au, violin**

**Aaron Au, viola**

**Tanya Prochazka, cello**

## **Intermission**

String Quartet in F, 'American', Op. 96 (1894)

Antonin Dvořák

Allegro ma non troppo

(1841-1904)

Lento

Molto vivace

Finale. Vivace, ma non troppo

**Martin Riseley, violin**

**Guillaume Tardif, violin**

**Aaron Au, viola**

**Tanya Prochazka, cello**



## **Program Notes**

by Allison Fairbairn

### **Wolfgang Amadeus Mozart**

**b. Salzburg, 27 January 1756**

**d. Vienna, 5 December 1791**

#### **Divertimento in E flat major, KV 563 for Violin, Viola and Cello (1788)**

- 1. Allegro**
- 2. Adagio**
- 3. Menuetto: Allegro; Trio**
- 4. Andante**
- 5. Menuetto: Allegretto; Trio 1; Trio 2**
- 6. Allegro**

Mozart's Divertimento in E flat, KV 563, has long been the favourite of specialists, but it has never captured the level of public popularity that many of his other works have. Musically profound and architecturally pristine, this work stands on a unique plateau of perfection, even for Mozart. Perhaps the lack of public awareness of this work has to do with the *Divertimento*'s generally dark – often severe – mood, and the relatively static timbres given it by the sparse forces involved: violin, viola and cello. Although the piece does contain movements of soaring joy, the joy has a darker character quite different from the joviality of other Mozart masterworks. There is little exhibitionism of the kind that helped propel other works into the public consciousness, only a pure, meticulous ensemble spirit that demands the most of the players and listeners.

Written in 1788, the year he completed the last three great symphonies and the "Coronation" concerto and premiered *Don Giovanni*, the *Divertimento* is dedicated to fellow Mason Michael Puchberg, who often lent money to Mozart during his frequent financial troubles. This may explain the key of E flat, which has been linked to Masonic symbolism in many other works by Mozart. Although the work takes a true divertimento form, with its six contrasting movements, the mood of the piece suggests the introspective surroundings of a drawing room more so than the open-air setting of the usual divertimento.

### **Ludwig van Beethoven**

**b. Bonn, bap. 17 December, 1770**

**d. Vienna, 26 March 1827**

#### **String Quartet in C minor op. 18 no. 4 (1801)**

- 1. Allegro ma non tanto**
- 2. Scherzo: Andante scherzoso quasi Allegro**
- 3. Menuetto: Allegretto**
- 4. Allegro**

The six string quartets, Op. 18, were composed from 1798 to 1800, and were published in Vienna in 1801. It was during this early period that Beethoven synthesized the formal achievements of Haydn and Mozart, and these are among the best examples of that early synthesis. From Haydn, he took the concept of motivic development; from Mozart he took the spirit of harmonic adventure and the concept of formal elasticity within a clear



framework. What emerged was a synthesis of traits of Haydn and Mozart, leading to a powerful sense of dynamic, evolutionary form; this synthesis came to its peak in his middle period.

The work opens with an emotionally powerful sonata structure in the first movement. The second movement, a scherzo rather than the expected adagio, shows Beethoven's growing impatience with classical formalism. Opening with a fugato, it is quite similar to the second movement of Symphony No. 1, which dates from this period. The third movement, a minuet and trio, returns to the classical mould. Here again, Beethoven rebels against formalism, and is impatient with exact repetitions. The rebellion has two aspects: the trio's second section is not repeated, and the da capo of the minuet is played faster than the initial statement. The fourth movement is a spirited rondo.

**Antonin Dvořák**

**b. Nelahozeves, nr Kralupy, 8 September 1841**

**d. Prague, 1 May 1904**

**String Quartet no. 12 in F major, op. 96 "American" (1894)**

**1. Allegro ma non troppo**

**2. Lento**

**3. Molto vivace**

**4. Finale. Vivace, ma non troppo**

No work of Dvořák's exploits pentatonic, or five-tone, melodic material more thoroughly than the F major Quartet, Op.96, composed in 1894 when he and his family visited the Czech community in Spillville, Iowa. Being surrounded by his fellow countrymen reminded him of his homeland and strengthened his natural leaning for Bohemian inflections, evident in this quartet as well as his other familiar work composed in America, the "New World" Symphony.

Each movement makes use of pentatonic materials, more specifically the "tetratonic" scale, since each movement favours four of the five available notes of the pentatonic scale. The first movement presents the notes *F*, *A*, *C*, and *D* (and sometimes *G*) in the viola in a lively rhythm against the brightness of F major. The second subject of the movement (in A major), also pentatonic, suggests the sweetness of the prairies, darkened only by a brief, solemn canon in the development. The *Lento* is overwhelmingly melodious, the cantilena made all the more expressive by the constant murmur of notes in the inner parts, unbroken until near the end. For a considerable time the cello dialogues with the first violin, then the two violins sing together, followed by the cello alone. The *Scherzo* has another tetratonic theme, and its trio offers an ingenious working out of that same theme, featuring longer notes and the same minor key. The high chirping in the first violin is said to have been adapted from the call of a red bird with black wings that Dvořák heard in the woods near Spillville. The *Finale* produces a new permutation of the now familiar tetratonic notes in a lively pulse, which is only interrupted for a calmer, chorale-like episode, heard twice.



A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

**Alycia Au**, a versatile violinist, has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Friends and Faculty series and Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.



Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

**Tanya Prochazka** is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, “La Rosa Enflorece”, with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth’s Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach’s Cello Suites.

**Martin Riseley** has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious \$30,000 first prize in the Television New Zealand Young Musicians’ Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.



**Guillaume Tardif** is Assistant Professor of Violin and Chamber Music at the University of Alberta, Canada.

He pursues a very active career as solo performer and guest clinician in Canada and abroad. He has appeared as soloist with orchestras and chamber ensembles in Canada, United States, Hungary, Brazil and Peru, and enjoyed chamber music performances with many leading artists (such as Malcolm Bilson, Bobby McFerrin, Kristian Bezuidenhout, Michel Lethiec, etc). He has often been heard on Canadian radio and television, and on other international networks. In the last year, Guillaume Tardif has served as concertmaster with different ensembles in Edmonton.

Numerous touring and recording projects have been supported by grants from the Messinger Foundation, the Eastman Foundation, le Fonds d'Aide à la Recherche du Canada, the Support Fund for the Advancement of Scholarship, the Fund for International Development Initiatives, and the support of various Canadian Embassies abroad. He was also granted the use of violins from the Canada Council Instrument Bank and from the Eastman Collection, including a 1714 Stradivarius.

Born in 1975 in Quebec City, Guillaume Tardif started his main studies at the Conservatoire de Quebec with Jean Angers, where he received BMus and MMus, along with a Premier Prix in Violin with Great Distinction. He then pursued DMA studies in Rochester, NY at the Eastman School of Music, as a student of Oleh Krysa and Ilya Kaler. Apart from regular academic programs, he also studied with Darren Lowe, Lorand Fenyves, Moshe Hammer, Lise Elson, and others.

In addition to his extensive teaching and concertizing, Guillaume Tardif has written a few works for solo violin and provided new cadenzas to violin concertos by Mozart and Paganini. His first and most recent recording, 'Virtuoso Encores' (Dell' Arco Publications), have garnered enthusiastic responses from a varied audience in Canada and abroad.



## Upcoming Events

### March

19 Saturday

6:00 pm Cocktails, 6:30 pm Dinner

**The University of Alberta Madrigal Singers Annual Fund Raising Dinner Concert/Silent Auction**

**Leonard Ratzlaff, Conductor**

Fairmont Hotel MacDonald

\$100/person (\$50 tax receipt)

For more information, call 428-2929

19 Saturday, 7:00 pm

**The University of Alberta**

**Symphonic Wind Ensemble**

with Northern Alberta Honor Band

**William H Street, Director**

Admission: \$10/student/senior, \$15/adult

21 Monday, 12:00 noon

**Noon Hour Organ Recital**

Featuring graduate and undergraduate

Student organists of the University of

Alberta Department of Music

Free admission

21 Monday, 5:00 pm

*Hear's to your Health*

**Ann Marie Hoover, soprano**

**Nora Bumanis, harp**

**Julia Shaw, harp**

**Patricia Tao, piano**

*The Spanish Voice*

Featuring works by Falla, Granados,

Rodrigo, Salzedo, Hasselmans,

and Ortiz

Foyer, Bernard Snell Hall

Walter Mackenzie Health Sciences Centre

University Hospital

Free admission

For more information, please call

492-8109

22 Tuesday, 3:30-5:00 pm

Piano Masterclass

Visiting Artist **Jean-Paul Sevilla**

Free admission

For more information, please call 492-8109

29 Tuesday, 8:00 pm

Master of Music Recital

**Alice Boyd, organ**

Free admission

### April

1 Friday, 8:00 pm

**The University of Alberta Concert Choir**

**John Brough, Director**

Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm

**Happnin': The University of Alberta**

**Jazz Choir**

**Liana Bob, Director**

Admission: \$10/student/senior, \$15/adult

3 Sunday, 8:00 pm

Faculty Recital

**Guillaume Tardif, violin**

**Tanya Prochazka, cello**

**Milton Schlosser, piano**

Clara Schumann *Trio in G Minor, Op. 17*

Robert Schumann *Phantasiestücke*

*for Piano Trio, Op. 88*

Felix Mendelssohn *Trio No. 2*

*in C Minor, Op. 66*

Admission: \$15/student/senior, \$20/adult

4 Monday, 12:10 pm

**Music at Noon, Convocation Hall Student**

**Recital Series**

Featuring students from the

Department of Music

Free admission



*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



**Northern Alberta Honour Band  
and  
The University of Alberta  
Symphonic Wind Ensemble  
William H Street, Director**

**Saturday, March 19, 2005 at 7:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

### The University of Alberta Symphonic Wind Ensemble

Star Wars Trilogy (1980	John Williams
The Imperial March (Darth Vader's Theme)	(b. 1932)
Princess Leia's Theme	
Yoda's Theme	
Star Wars (Main Theme)	

Irish Tune from County Derry	Percy Grainger
	(1882-1961)

Concerto for Piano, Winds and Bass (1923-24)	Igor Stravinsky
	(1882-1971)

Soloist **Roger Admiral, piano**

## Intermission

### 2005 University of Alberta Honour Band

Cajun Folksongs	Frank Ticheli
La Belle et le Capitaine	(b. 1958)
Belle	

Nessun Dorma from <i>Turandot</i>	Giacomo Puccini
	(1858-1924)

### The Northern Alberta Honour Band and The University of Alberta Symphonic Wind Ensemble

Children's March, "Over the Hills and Far Away"	Percy Grainger
---	----------------

Co-sponsored by THE BANDSTAND LTD  
with Susan Smith, Dennis Adcock and  
Honour Band Coordinator Aura Giles





**Roger Admiral**, Canadian pianist, graduated with a Doctor of Music degree from the University of Alberta. His teachers include Helmut Brauss, Peter Smith and Virginia Blaha. Roger's repertoire extends from the music of JS Bach to the music of today, with a particular focus on modernist composition. Roger lives in Camrose and performs in Canada, the United States and in Europe, most recently playing four solo recitals in Poland.

**William H Street**, conductor of the University Symphonic Wind Ensemble joined the University of Alberta Department of Music in 1988, where he teaches as saxophone instructor, chamber music coach and Director of the University Symphonic Wind Ensemble.

### **University of Alberta Symphonic Wind Ensemble, 2004-2005**

#### **William H Street, Director**

##### **Piccolo**

Erin Scheffer \*  
Megan Kan

##### **Bassoon II**

Lyndsey Cohen

##### **Cornet III**

Chris Roberts

##### **Flute I**

Aura Giles \*  
Stefanie Wermann

##### **Soprano Saxophone/Alto**

##### **Saxophone I**

Po-Yuan Ku\*

##### **Trumpet I**

Laurel Ralston

##### **Flute II**

Erin Scheffer\*  
Leigh-Anne Rattray  
Megan Kan

##### **Alto Saxophone II**

Andrea Berendt

##### **Trumpet II**

Janita Burgess  
Katherine Janhsen (\*)

##### **Oboe I**

Sherri Roy\*

##### **Baritone Saxophone**

Alfredo Mendoza

##### **Trombone I**

Audrey Ochoa\*

##### **Oboe II**

Damon Davies

##### **Bass Saxophone**

Alfredo Mendoza (\*)

##### **Trombone III**

Monica Walczak

##### **English Horn**

Graeme Armstrong

##### **Horn I**

Olwyn Supeene\*

##### **Euphonium**

Nicole Vickers\*  
Chelsea Mandrusiak

##### **E-Flat Clarinet**

Lyndsey Cohen\*

##### **Horn II**

Lorraine Howard

##### **Double Bass**

Jonathan Hickie  
Joseph Lubinsky-Mast  
George Lywood

##### **Clarinet I**

Michelle Davies\*  
Lyndsey Cohen\*

##### **Horn III**

Jackie Szaszkiewicz

##### **Clarinet II**

Courtney Welwood

##### **Horn IV**

Kathryn Magnan

##### **Tuba**

Devin Cook\*

##### **Clarinet III**

Chelsea Coulter

##### **Cornet I**

Ryan Frizzell\*  
Calvin Loewen

##### **Percussion & Piano**

David Meagher\*  
Stephen Stone  
Shauna Hosegood  
Charles Lin  
Francis Tenorio

##### **Bass Clarinet**

Ashley Callihoo

##### **Cornet II**

Ashley Clelland

##### **Bassoon I**

Lisa Hryciw\*

##### **Harp**

Megan Kan\*

\*Principal Player



## Northern Alberta Honour Band 2005

### Flute

Tristan Nickel  
Stacey Magnin  
Staci Petryshen  
Trista Strlchuk  
Stephanie DeWit  
Meghan Ferguson  
Brett Lamoureaux  
Amy Fieber  
Christine Cambridge (piccolo)  
Emelie Belanger  
Brittany Whitely

### Oboe

Susan Kinniburgh  
Cheryl Tams  
Kaelen Jaeger  
Manuel Zuniga

### Clarinet

Erin Moffatt  
Christopher Mann  
Maurveen Dugan  
Marilyn Young  
Chantel Blanchette  
Jessica Choy  
Maggie Danko  
Rachel Soong  
Kim Nolan  
Leanne Proulx

### Bass

Nicole Theroux  
Michelle Veltman

### Alto Saxophone

Rayne Robertson  
Ryan Deveau  
Justin Massey  
Alisha Guenther  
Chris Bredeson  
Tyson Blake Parker  
Ashley McBride

### Tenor Saxophone

Jordan Jansen  
MacKenzie Luciw  
Mike Boudreau

### Baritone Saxophone

Kourtney Briggs  
Lacy-J Elliott  
Austin Slevinski  
Mark Slater

### Trumpet

Mathew Michielin  
James Short  
Stepanie Peters  
Katie Kelly  
Jenna Anderson  
Steve Ives  
Kevin Stennes  
Marieke Rus  
Brian Moyer  
Jill Horbay  
Adam Franzke  
Benjamin Foseman

### Trombone

Jayden Madsen  
Timothy Saumer  
Vanessa Vanderveen  
Chris Proulx  
Sayumi Umetani

### Bass Trombone

Adam Slevinski  
Jordan Vitt

### French horn

Stephanie Wichuk  
Michael Clark  
Kendra Jaksch  
Suzanna Vegter  
Heather Kennedy  
Rachael Erdmann  
Sarah Gaye

### Euphonium

Samantha Sobota  
Borys Alex Tarasenko

### Tuba

Curtis Gillespie  
Haley Thachuk  
Brian Louwerse

### Percussion

Lloyd McLean  
Eric Franck  
Grant Jeffery  
Clayton Krukowski (Timpani)





## In Recital

**Allison Schmidt, piano**

**Saturday, March 19, 2005 at 8:00 pm**

### Program

Sonata in A, K.101

Domenico Scarlatti  
(1685-1757)

Sonata in D, Hob/XVI:33 (ca.1771/73)

Allegro

Adagio

Tempo di Menuet

Franz Haydn  
(1732-1809)

Estampes (1903)

Pagodes

Soirée dans Grenade

Jardins sous la pluie

Claude Debussy  
(1862-1918)

### Intermission

Six Preludes (1946-47)

Allegretto-scherzando

Andantino tranquillo

Lento-come elegia

Broad-in declamatory style

Slowly-in sad meditation

Allegro appassionato

Violet Archer  
(1913-2000)

Ballade in A-flat, Op.47 (1841)

Fryderyk Chopin  
(1810-1849)







**Noon-Hour Organ Recital**  
*Celebrating Bach's 320th Birthday!*

**with Organists**  
**Meghan Bowen**  
**Alice Boyd**  
**Philip Chow**  
**Trish Dandy**  
**Yoon Park**

**Monday, March 21, 2005**  
**at 12:00 pm**



Convocation  
Hall

**Arts Building**  
**University of Alberta**

**Program**



**DEPARTMENT OF**  
**MUSIC**



**Upcoming Noon-Hour Organ Recitals  
Mondays at 12:00 noon**

April 11

Featuring graduate and undergraduate  
students of the University of Alberta  
Department of Music

**Organ Student Recitals**

March 28 at 3:00 pm - Meghan Bowen

March 29 at 8:00 pm - Alice Boyd

Free admission

For more information, please call 492-9145  
or contact the Department of Music,  
Fine Arts Building 3-82, Telephone 492-0601



## **Program**

Prelude, Fugue and Chaconne  
in C Major, BuxWV 157

Dietrich Buxtehude  
(1667-1707)

**Trish Dandy**

Wir glauben all an einen Gott,  
Vater, BWV 680  
Duetto III, BWV 804

Johann Sebastian Bach  
(1685-1750)

**Alice Boyd**

Prelude and Fugue in D Major, BWV 532 Johann Sebastian Bach  
**Yoon Park**

Pastorale, Op. 19 (1863)

César Franck  
(1811-1890)

**Meghan Bowen**

Ayre for the Dance (1984)

Dan Locklair  
(b. 1949)

**Philip Chow**

Finale from Symphonie No. 1, Op. 14 (1899)

Louis Vierne  
(1870-1937)

**Alice Boyd**



## Upcoming Events

### March

21 Monday, 5:00 pm

*Hear's to your Health*

**Ann Marie Hoover, soprano**

**Nora Bumanis, harp**

**Julia Shaw, harp**

**Patricia Tao, piano**

*The Spanish Voice*

Featuring works by Falla, Granados,  
Rodrigo, Salzedo, Hasselmans,  
and Ortiz

Foyer, Bernard Snell Hall

Walter Mackenzie Health Sciences  
Centre

University Hospital

Free admission

For more information, please call  
492-8109

22 Tuesday, 3:30-5:00 pm

Piano Masterclass

Visiting Artist **Jean-Paul Sevilla**

Free admission

For more information,  
please call 492-8109

29 Tuesday, 8:00 pm

Master of Music Recital

**Alice Boyd, organ**

Free admission

### April

1 Friday, 8:00 pm

**The University of Alberta**

**Concert Choir**

**John Brough, Director**

Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm

**Happnin': The University of Alberta  
Jazz Choir**

**Liana Bob, Director**

Featuring the styles of Fletcher  
Henderson, Lambert Hendricks and Ross,  
Bobby McFerrin "Cannonball" Adderly,  
the Manhattan Transfer, the Real Group,  
and much more.

Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm

World Music Concert

featuring

**The University of Alberta**

**West African Ensemble**

**Robert Kpogo, director**

with the

**Indian Music Ensemble**

**Wasanti Paranjape**

and the

**Arab Music Ensemble**

**Michael Frishkopf, director**

Admission: \$10/student/senior, \$15/adult

For more information call 492-8211

3 Sunday, 8:00 pm

Faculty Recital

**Guillaume Tardif, violin**

**Tanya Prochazka, cello**

**Milton Schlosser, piano**

Clara Schumann *Trio in G Minor, Op. 17*

Robert Schumann *Phantasiestücke*

*for Piano Trio, Op. 88*

Felix Mendelssohn *Trio No. 2*

*in C Minor, Op. 66*

Admission: \$15/student/senior, \$20/adult



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message  
will inform you of any changes to our schedule).



***Hear's to your Health***

**Anne Marie Hoover, soprano**

**Nora Bumanis, harp**

**Julia Shaw, harp**

**Patricia Tao, piano**

**Monday, March 21, 2005  
at 5:00 pm**

**Foyer, Bernard Snell Auditorium  
Walter Mackenzie Health Sciences Centre  
University Hospital**

**Program**



**DEPARTMENT OF  
MUSIC**



## **Program**

Selections from "Nine Tonadillas"	Enrique Granados
La maja de Goya	(1867-1916)
El tra la la y el punteado (The tra la la and guitar strum)	
El mirar de la maja (The gaze of the maja)	
La maja dolorosa (The Sorrowful Maja)	
El majo discreto (The discreet majo)	

Seven Canciones populares españolas	Manuel de Falla
El paño moruno (The Moorish cloth)	(1876-1946)
Seguidilla murciana (Seguidilla from Murcia)	
Asturiana (From Asturia)	
Jota	
Nana (Lullaby)	
Canción (Song)	
Polo	

**Anne-Marie Hoover, soprano**  
**Patricia Tao, piano**

Spanish Dance No. 5	Enrique Granados
Spanish Dance No. 3	(1867-1916)

Guitare	Alphonse Hasselmans
	(1845-1912)

Habenera Gris	Alfredo Ortiz
	(b. 1946)

Tango	Carlos Salzedo
	(1885-1961)

Arragonaise	Jules Massenet
	(1842-1912)

**Nora Bumanis and Julia Shaw, harp**



## Translations

From "Nine Tonadillas

**La maja de Goya (The maja of Goya)**

As long as I live I will never forget  
the gallant and beloved image of Goya  
There is not a woman, or maja, or lady  
who does not miss Goya  
If I found one who would love me  
as he loved me,  
I would not desire, no, nor crave  
greater fortune or happiness.

**El tra la la y el punteado (The tra la la and guitar strum)**

It is useless, my majó,  
for you to persist,  
because there are things which I always  
answer with a song.  
Tra la la...

No matter how much you question,  
you will not distress me,  
nor will I cease my song.

**El mirar de la maja (The gaze of the maja)**

Why do my eyes  
have this deep look?  
I must lower my lids  
to hide scorn and hatred.  
Such fire they give forth  
that if by chance with passion  
I fix them on my love,  
they make me blush.

Therefore the chispero  
to whom I have given my soul,  
pulls down his hat  
when meeting me and says:  
My majá! Do not look at me,  
for your eyes are light lightning,  
and burning with passion,  
they destroy me.

**La Maja Dolorosa (The Sorrowful Maja No. 2)**

Oh, majó of my life, no, no, you have not died!  
Would I still be alive if that were true?  
Wildly I desire to kiss your lips!  
Alas! your destiny!  
But oh! I am raving, I dream, my majó no longer exists,  
The world about me is weeping and sad,  
I find no consolation in my sorrow,  
But even dead and cold  
My majó will always be mine. Oh! Always mine!

**El majó discreto (The discreet majó)**

They say that my majó is homely;  
Perhaps it is so,  
For love is but a desire that blinds and dazzles,  
For a long time I have known that he who loves is blind,  
But if my majó is not a man  
Who is noted for being handsome,  
He is, on the other hand, discreet and keeps a secret  
Which I confided in him knowing that he is trustworthy.

What then is the secret that the majó kept?

It would be indiscreet for me to tell.  
No little effort is needed to discover

The secret's a majó has with a woman.  
He was born in Lavapiés.  
Eh! Eh! He's a majó, a majó he is.

**Seven Canciones populares españolas**

**El paño moruno (The moorish cloth)**

On the fine cloth in the shop  
there fell a stain  
it sells at a cheaper price,  
for it has lost its worth. Ay!

**Seguidilla murciana (Seguidilla from Murcia)**

Whoever has a roof  
that is made of glass  
ought not to throw stones  
at that of his neighbor.  
Let us be muleteers;  
perhaps in the street  
we shall meet each other!  
For your great inconstancy  
I would compare you  
to a peseta that passes  
from hand to hand;  
when it gets smeared  
and looks counterfeit  
no one will take it!



### **Asturiana (From Asturias)**

Seeking consolation  
I lay under a green pine;  
it wept to see me weeping.  
And the pine, because it was green,  
wept to see me weeping!

### **Jota**

They say we don't love each other  
because they don't see us speak,  
they ought to question instead  
both your heart and mine.

I take my leave of you,  
of your house and your window;  
and though your mother forbids it,  
farewell, sweetheart, till tomorrow.

Though your mother forbids it.

### **Nana (Lullaby)**

Go to sleep, child, to sleep,  
to sleep, my dearest,  
go to sleep, little star  
of the morning.  
Lullaby, lullaby,  
go to sleep, little star  
of the morning.

### **Canción (Song)**

I shall put away as traitors  
those eyes of yours;  
you know not how I pay ("Del aire .. !"),  
my child, for looking at them.  
("Madre, a la orilla .. ")

They say you don't love me,  
but you loved me once ...  
you came off the winner ("Del aire .. !")  
for having lost me.  
("Madre, a la orilla .. ")

### **Polo**

Ay!  
I nourish an ay! ...  
I nourish a pain in my breast,  
and can tell no one of it!

Accursed by love, ay!  
and the one who professed it to me!



Mezzo-soprano **Anne Marie Hoover** maintains a dual career as a performer and teacher. She made her Carnegie Hall (Weill Hall) debut in 1995, and has performed opera, oratorio, and chamber music throughout North America and Europe. Her operatic roles include Cenerentola (*La Cenerentola*), Rosina (*Il Barbiere di Siviglia*), Stephano (*Romeo et Juliette*), Mrs. Grose (*Turn of the Screw*), and Cherubino (*Le Nozze di Figaro*).

Ms Hoover graduated with a Master of Music Degree from the Manhattan School of Music in New York and received her Bachelor of Music and Education Degrees with distinction from the University of Alberta. She has been a classical voice instructor at the Alberta College/Grant MacEwan Conservatory of Music since 1998. Ms. Hoover also enjoys adjudicating music festivals and runs a kindergarten and elementary music program for 150 students with Edmonton Public.

**Patricia Tao** joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr. Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

**Nora Bumanis** has been the Principal Harpist of the Edmonton Symphony Orchestra since 1980. She is a graduate of the University of Toronto where she studied with Judy Loman. She also studied with Alice Chalifoux at the Salzedo Harp Colony in Camden, Maine.

In addition to her busy orchestral schedule in Edmonton, she has also performed with many Canadian orchestras including the Toronto Symphony, the National Arts Centre Orchestra, Calgary Philharmonic, and the CBC Radio Orchestra in Vancouver. As a harp soloist she has given recitals in Toronto, Ottawa, Vancouver, Seattle, Mexico City and Prague to name a few and has presented chamber music on both radio and television with international artists.



A native Texan, **Julia Shaw** received her Bachelor of Music degree from the University of Houston where she studied with Beatrice Rose and then went on to earn her Master's degree from the Manhattan School of Music, studying with Lucile Lawrence. While in New York she played with the New York City Ballet, the New Jersey Symphony and with various musical productions.

Julia spent twenty-one years as the Principal Harpist of the Calgary Philharmonic Orchestra and during that time taught at Mount Royal College and the University of Calgary. She also worked extensively at the Banff Centre. Now based in Stratford, Ontario, Julia continues to perform as an orchestral harpist with many Canadian orchestras and other organizations such as the National Ballet of Canada, Stratford Festival and Toronto's megamusical productions. She has been featured on both CBC radio and television and maintains a busy schedule as a teacher, adjudicator and chamber musician.

### Upcoming Events

#### March

22 Tuesday, 3:30-5:00 pm

Piano Masterclass

Visiting Artist **Jean-Paul Sevilla**

Free admission

For more information,  
please call 492-8109

29 Tuesday, 8:00 pm

Master of Music Recital

**Alice Boyd, organ**

Free admission

#### April

1 Friday, 8:00 pm

**The University of Alberta**

**Concert Choir**

**John Brough, Director**

*Mystical Songs*

featuring works by Vaughan Williams,  
Brahms and Rutter

Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm

**Happn'n':The University of Alberta  
Jazz Choir**

**Liana Bob, Director**

Featuring the styles of Fletcher  
Henderson, Lambert Hendricks and  
Ross, Bobby McFerrin "Cannonball"  
Adderly, the Manhattan Transfer, the  
Real Group, and much more.

Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm

*World Music Concert*

featuring **The University of Alberta**

**West African Ensemble**

**Robert Kpogo, director**

with the **Indian Music Ensemble**

**Wasanti Paranjape**

and the **Arab Music Ensemble**

**Michael Frishkopf, director**

Admission: \$10/student/senior, \$15/adult

For more information call 492-8211



**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





## In Recital

**Elizabeth McHan, viola**

**Assisted by**  
**Jeremy Spurgeon, piano**

**Monday, March 21, 2005 at 8:00 pm**

### Program

Suite No. 5, BWV 1011

Johann Sebastian Bach  
(1685-1750)

- I Prelude
- II Allemande
- III Courrante
- IV Sarabande
- V Gavotte I & II
- VI Gigue

Der Märchenbilder – Fairy-Tale Pictures, Op. 113 (1851)

Robert Schumann  
(1810-1856)

- I Nicht Schnell
- II Lebhaft
- III Rasch
- IV Langsam, mit melancholischem Ausdruck

### Intermission

Der Schwanendreher (1936)

Paul Hindemith  
(1895-1963)

- I Zwischen Berg und tiefem Tal
- II Nun laube, Lindlein laube & Der Gutzgauch auf dem Zaune
- III Variationen – Seid ihr nicht der Schwanendreher

I Zwischen Berg und tiefem Tal  
Da leit ein freie Strassen.  
Wer seinen Buhlen nit haben mag,  
Der muss ich fahren lassen.

Tween mountain and deep valley  
There runs a free road.  
He who has not a sweetheart  
May not walk upon it.

II Nun laube, Lindlein laube,  
Nicht langer ich's ertrag:  
Ich hab mein Lieb verloren,  
Hab gar ein traurig Tag.

Shed your leaves, little Linden,  
I can no longer bear it.  
I have lost my own beloved,  
have such a mournful day.

III Der Gutzgauch auf dem Zaune sass,  
Es regnet sehr und er ward nassSeid

The Cuckoo sat out on the fence.  
Twas raining hard and he was wet.

IV Ihr nicht der Schwanendreher,  
Seid ihr nicht derselbig Mann?  
So drehet mir den Schwan.  
So hab ich glauben dran.  
Und dreht ihr mir den Schwanen nit,  
Seid ihr kein Schwanendreher nit,  
Dreht mir den Schwanen.

Are you not the swan-turner  
Are you not the very same man?  
So turn the swan for me,  
So that I can believe it.  
If you do not turn the swan for me,  
then you are no swan-turner;  
turn the swan for me.

Fantaisie in G Minor, Op. 94 (1820)

Johann Nepomuk Hummel  
(1778-1837)

- I Andante grave
- II Andante con moto
- III Allegro non troppo

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms McHan.

Elizabeth is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Peace River Memorial Scholarship, a Margarita Heron Pine Lake String Prize, and a Undergraduate String Quartet Scholarship.

Reception to follow.









## In Recital

### Alyssa Miller, oboe/English horn

with

**Roger Admiral, piano**

**Tuesday, March 22, 2005 at 8:00 pm**

#### Program

Sonata in G Minor (BWV 1020)

- i. Allegro
- ii. Adagio
- iii. Allegro

Attributed to Johann Sebastian Bach  
(1685-1750)

Campestrale for English Horn and Piano (2004)

Aaron Hryciw  
(b. 1980)

Sonata for Oboe and Piano (1967)

- I. Lento
- II. Allegro molto vivace – Trio Allegretto
- III. Adagio
- IV. Allegro giocoso

Gordon Jacob  
(1895-1984)

#### Intermission

Concerto for Oboe in C Major, Hob VIIg:C1

- i. Allegro spirituososo
- ii. Andante
- iii. Rondo – Allegretto

Attributed to F. Joseph Haydn  
(1732-1809)

Cinq Pièces Pour Le Hautbois (1980)

1. La Cigale et la fourmie (d'après Lafontaine) - Allegro, rubato
2. Lettre d'Amour - Andante
3. Fugue à trois voix - Allegro giusto
4. Berceuse - Andante tranquillo, tenero - Allegretto - Andante
5. Lègerdemain - Moderato, rubato; spiegato

Antal Doráti  
(1906-1988)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Miller.

Ms Miller is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Edna and John Bullock Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.



## Program Notes

### Sonata in G Minor (BWV 1020)

Attributed to Johann Sebastian Bach (1685-1750)

A sonata for treble instrument (possibly flute or violin) and harpsichord, *BWV 1020* is one of the most well-known sonatas performed by flute, oboe and violin from Bach's sonata collections. It is most commonly recognized as one of J.S. Bach's earlier wind sonatas circa 1725-1730s, however certain stylistic and structural elements lead scholars to believe it may actually be a later work, probably by Bach père's son Carl Philipp Emanuel. As such, the sonata can also be found commonly attributed to C.P.E. Bach's collection of sonatas as *H 542.5*.

The structure and overall sound of the sonata is quite similar to the *rococo* style of art and music developing circa 1730, lending a courtly and *galant* sound to the stylized dance figures (e.g. chaconne, passepied, sarabande and courante) found in much of C.P.E. Bach's chamber music. Confusingly enough, this sonata does have much in common with J.S. Bach's trio sonatas (*BWV 1038-9* c.1730s) as the right hand of the keyboard score functions as a second treble instrument while the left hand provides the basso continuo foundation.

### Campestrale (2004)

Aaron Hryciw (b.1980)

Aaron Hryciw, who is currently in his third year of graduate studies in Physics at the U of A, studies composition with Malcolm Forsyth. He recently received a commission from the Canadian Association of Physicists for a string quartet describing some aspect of physics. The resulting piece, "*From Water to Ice*," will be premiered by the Borealis String Quartet on June 5th, 2005, at the Chan Centre for the Performing Arts (UBC).

*"Campestrale for English Horn and Piano was completed in May 2004. When Alyssa first asked me to write an English horn piece for her recital, she requested a work exploiting the lyrical qualities of the instrument. As such, I decided to write a piece which had an overall pastoral atmosphere, albeit with a few stormier sections. The first section of the piece develops two themes, both of which are first expressed by the piano. After building to a climax, there is a quasi-recitative section, introducing the third theme. A lively dance on this theme follows, and the piece concludes quietly."* – Aaron Hryciw

### Sonata for Oboe and Piano (1967)

Gordon Jacob (1895-1984)

English composer Gordon Jacob fuses neoclassical elements with subtle jazz sonority and rhythm to create an aurally complex and entertaining *Sonata for Oboe and Piano*. The first movement, Lento, presents a pastoral introduction and establishes the use of major seventh intervals for elaboration in the following movements. The second movement is a minuet-trio form, however, the minuet is a quirky scherzo-tarantella permutation, with duelling piano and oboe lines, and the Trio-Allegretto is deceptively simple in contrast. The third, Adagio, presents a jazz "*comp-ing*" style piano accompaniment to the oboe ballad, evoking sounds more commonly associated with the *cool jazz* movement. The final movement is derived from sonata form and uses the full range of the oboe, from B-flat below middle C up to high F.

### Concerto for Oboe in C Major, Hob VIIg:C1

Attributed to F. Joseph Haydn (1732-1809)

This concerto is generally recognized as a forgotten work by Haydn or perhaps a piece composed with heavy editing and collaboration by Haydn, with his name later added with hopes of receiving more attention for publication and performance. The work was actually assembled from scores and parts in two separate European libraries, neither score containing Haydn's own penmanship, and wasn't finalized until early into the 1900s.

Of special note, the first theme in the exposition of Movement I is extremely well known to oboists, having been "borrowed" many times by prominent composers from Mozart (Quartet K.314) to Madeline Dring (Trio for Flute, Oboe and Piano, Mvt. III Finale). The first movement, in typical Haydn fashion, presents a wealth of thematic material is still quite fragmented despite the overall sonata-allegro form. The second movement is a pastoral andante in the subdominant key which also incorporates the aforementioned theme in Mvt. I as a quasi-cadenza. The final movement, Rondo, is a quirky yet charming theme and variations set which also quotes material from Mvt. I as the last variation before the theme returns.

*Cadenzas for this performance were compiled from: scores by Peters and Breitkopf & Härtel; recordings by Heinz Holliger, Ronald Roseman, André Lardot, and Friedrich Milde.*

### Cinq Pièces Pour Le Hautbois (1980)

Antal Doráti (1906-1988)

Doráti was born in Budapest, 1906; his father was a violinist with the Budapest Philharmonic Orchestra. He studied at the Franz Liszt Academy with Zoltán Kodály and Leo Weiner for composition and Béla Bartók for piano. He made his conducting debut in 1924 with the Budapest Royal Opera.

*Cinq Pièces Pour Le Hautbois* was written for and dedicated to Heinz Holliger, who premiered the piece in Zürich, 1980. This piece is a collection of five challenging vignettes for solo oboe, although the movements are programmatically unrelated. The first movement recalls Lafontaine's parable "*The grasshopper and the ant*," using contrasting moods, tessitura and melody line to create a dialogue between the two characters in a musical representation of this fable. The second and fourth movements conjure up memories of Doráti's native Hungary, as use of modes and pentatonic scales project folk song-like melodies in contrasting scenes, "*love letter*" and "*cradle song, or lullaby*." The third movement is the only movement to which an absolute title is given, "*fugue in three voices*." A real *tour de force* for the oboist, this challenging movement projects a three-voice fugue using variation in tessitura, articulation and dynamic. It begins by stating the primary fugue theme in each of the three voices and following with a secondary theme, which is then interrupted a cantabile episode. The primary fugue theme returns in a rhythmically complex form, which leads into a *molto marcato* final theme and concludes with a coda in which each voice takes a short cadenza. The final movement, "*slight of hand*," creates the scene of a magician, possibly at a sideshow tent for a big circus or festival. The cunning magician is a bit of a salesman, giving "*Le Spiel*" – calling the audience to attention: "*Messieurs! ... Mesdames...*" before performing "*Le Trick*" – a series of flashy and complex "slight of hand" motions that distract and trick the audience into truly believing the magic.



# In Recital

**Meera Varghese, soprano**

Assisted by

**Judy Loewen, piano**

**Saturday, March 26, 2005 at 2:00 pm**

**Studio 27**

**Fine Arts Building**



DEPARTMENT OF  
**MUSIC**



## Program

From *Salve Regina in C Minor* (1735)

I. Salve Regina

II. Ad te clamamus

V. O clemens

Giovanni Battista Pergolesi  
(1710-1736)

From *Pirates of Penzance* (1879)

Poor wand'ring one

Arthur Sullivan  
(1842-1900)

From *Die Zauberflöte* (1791)

Ach, ich fühl's

Der Hölle Rache

Wolfgang Amadeus Mozart  
(1756-1792)

## Intermission

From *Roméo et Juliette* (1867)

Ah! Je veux vivre

Charles Gounod  
(1818-1893)

Mondnacht, Op. 39, No. 5 (1840)

Robert Alexander Schumann  
(1810-1856)

Widmung, Op. 25, No. 1 (1840)

Robert Alexander Schumann

Die Lotosblume, Op. 101, No. 4 (1849)

Robert Alexander Schumann

Waldeggespräch, Op. 39, No. 3 (1840)

Robert Alexander Schumann

Liebst du um Schönheit, Op. 12, No. 4 (1841)

Clara Wieck Schumann  
(1819-1896)

Requiem, Op. 90, No.7 (1850)

Robert Alexander Schumann  
(1810-1856)

This recital is presented in partial fulfilment of the requirement for the Bachelor of Music degree for Ms Varghese.



## Translations

### From *Salve Regina in C Minor* (Hail Queen)

- I. Hail, Queen, mother of mercy, life, sweetness, and our hope, hail
- II. To thee we cry, we, exiled children of Eve  
To thee we sigh, moaning and weeping, in this vale of tears
- V. O clement, o holy, o sweet Virgin Mary  
(Text: traditional; Translation: Apologia)

### Ach, ich fühl's (Ah, I feel it)

Ah, I feel it; it has vanished – forever gone the happiness of love!  
Never will you, blissful hours, come back again to my heart.  
See, Tamino, these tears flow, beloved one, for you alone.  
If you do not feel the longing of love, then peace will come to be in death

(Text: Emanuel Schikaneder;  
Translation: Martha Gerhart)

### Der Hölle Rache (Hell's Revenge)

Hell's revenge cooks in my heart, death and despair flame about  
If Sarastro does not through you feel the pain of death  
Then you will be my daughter nevermore  
Disowned may you be forever, abandoned may you be forever  
Destroyed be forever all the bonds of nature,  
If not through you Sarastro becomes pale!  
Hear, gods of Revenge, hear a mother's oath!  
(Text: Emanuel Schikaneder; Translation: Lea Frey)

### Ah! Je veux vivre (Ah! I want to live)

Ah! I want to live in the dream which still intoxicates me on this day!  
Gentle flame, I keep you in my soul as a treasure!  
This rapture of youth only lasts, alas, for a day.  
After that comes the hour when one weeps;  
The heart gives way to love and happiness flies away, never to return  
Ah! I want to live in the dream which intoxicates me for a long time still!  
Far from gloomy winter let me slumber and inhale the rose before shedding it of its petals  
Ah! Gentle flame, stay in my soul as a sweet treasure for a long time still!

(Text: Jules Barbier, Michel Carré;  
Translation: Martha Gerhart)

### Mondnacht (Moonlit night)

It was as though the sky had softly kissed the earth,  
Which, glimmering with blossoms, could dream only of that kiss.  
A breeze moved across the fields, the corn gently swayed,  
The woods softly rustled, the night was so bright with stars.  
And my soul spread its wings out wide, flew over the silent lands  
As if it were flying to its home.  
(Text: Joseph von Eichendorff; Translation: Decca)

### Widmung (Dedication)

You are my soul, you are my heart,  
you are my bliss, you are my pain,  
you are the world in which I live,  
you are the heaven in which I soar,  
you are the tomb in which I have buried my sorrows forever!  
You are tranquility, you are peace,  
you are destined to my by heaven.  
Your love for my justifies life,  
your gaze transfigured me to myself.  
By loving me, you raise me above myself, my good spirit, my better self.  
(Text: Heinrich Heine; Translation: Decca)

### Die Lotosblume (The lotus flower)

The lotus flower feels shy  
before the splendour of the sun,  
and with bowed head, dreaming, awaits the night.  
The moon is her lover, it wakes her with its light, And to it, she lovingly unveils Her flower's innocence She blossoms and glows and shimmers, And gazes mutely up into the sky; Fragrantly, she weeps and trembles  
With love and love's sorrow  
(Text: Friedrich Rückert; Translation: Decca)



### Waldesgespräch (Forest dialogue)

It is already late, it is already cold; why do you ride alone through the wood?

The wood is vast and you are alone, you fair bride! I will lead you home.

“Great are the deceit and cunning of men; my heart has broken for pain.

The forest horn strays here and there, o flee! You do not know who I am.”

So richly decked are mount and lady, so wondrously fair the young form;

Now I recognize you – God stand by me! You are the Witch Loreley.

“You recognize me well – from the lofty cliffs my castle gazes down into the Rhine.

It is already late, it is already cold – you shall never again leave this wood.”

(Text: Joseph von Eichendorff;  
Translation: Emily Ezust)

### Liebst du um Schönheit (If you love for beauty)

If you love for beauty, oh, do not love me!

Love the sun, she has golden hair!

If you love for youth, oh, do not love me!

Love the spring; it is young every year!

If you love for treasure, oh, do not love me!

Love the mermaid; she has many clear pearls!

If you love for love, oh yes, do love me!

Love me ever, I'll love you evermore!

(Text: Friedrich Rückert;  
Translation: David Kenneth Smith)

### Requiem (Rest)

Rest from painful effort and from love's hot glow!

He who longed to be united with Bliss has left for the dwelling of the Saviour.

For him who is just, shine bright stars in the cell of the grave;

For him, who is himself like a star in the night, will they shine,

When he observes the Lord in heaven's splendour.

Intercede, holy souls! Holy Ghost, let solace not be lacking.

Do you hear? A joyous sound resounds with festive tones,

In which the beautiful angel's harp sings out:

Rest from painful effort and from love's hot glow!

He who longed to be united with Bliss has left for the dwelling of the Saviour.

(Text: anonymous; Translation: Emily Ezust)

**Meera Varghese** is currently in her 3rd year of the Bachelor of Music program at the University of Alberta, majoring in Vocal Performance. She has performed across Canada as a vocalist, flautist and pianist. This year, Meera appeared in *Pirates of Penzance* (Festival Place Theatre) in the lead role of Mabel, as well as in the University of Alberta opera production of *The Old Maid and the Thief* in the role of Miss Pinkerton. Meera has worked as a Musical Director, Conductor, Piano Accompanist, and Artistic Director for several musical theatre productions in Ontario and Alberta. She is also an accomplished Bharatanatyam dancer (Classical Indian Dance) and has performed across Canada, as well as in India. Meera received the 2002 Speake gold medal for Voice (top score in Canada) as well as the Peace River Pioneer Memorial Scholarship in Music, the Beryl Barns Memorial Scholarship in Music (Undergraduate), and the Varagur Vaikunta and Sarada Srinivasan Award for Indian Music.





DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

**Allison Elsa Schmidt, piano**

**Sunday, March 27, 2005 at 8:00 pm**

### Program

Sonata in A, K.101	Domenico Scarlatti (1685-1757)
--------------------	-----------------------------------

Sonata in D, Hob/XVI:33 (ca.1771/73)	Franz Haydn (1732-1809)
Allegro	
Adagio	
Tempo di Menuet	

Estampes (1903)	Claude Debussy (1862-1918)
Pagodes	
Soirée dans Grenade	
Jardins sous la pluie	

### Intermission

Six Preludes (1946-47)	Violet Archer (1913-2000)
Allegretto-scherzando	
Andantino tranquillo	
Lento-come elegia	
Broad-in declamatory style	
Slowly-in sad meditation	
Allegro appassionato	

Ballade in A-flat, Op.47 (1841)	Fryderyk Chopin (1810-1849)
---------------------------------	--------------------------------

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Schmidt.

Ms Schmidt is a recipient of a Beryl Barns Memorial Scholarship and a Jason Lang Scholarship.

Reception to follow in the Arts Lounge







In Recital

Meghan Bowen, organ

Monday, March 28, 2005 at 3:00 pm



Convocation  
Hall

Arts Building  
University of Alberta

Program



DEPARTMENT OF  
MUSIC







## Program

Prelude, Fugue, and Chaconne, BWV 157      Dietrich Buxtehude  
(1637-1707)

Orgelbüchlein (c.1715)      Johann Sebastian Bach  
(1685-1750)

Ersrhienen is der Lerrliche Tag, BWV 629

Ich ruf zu Dir, Herr Jesu Christ, BWV 639

In dir ist Freude, BWV 615

**Troy Lamoureux, bass**

Surely He Has Bourne Our Griefs (2003)      Nancy Telfer  
(b. 1950)

Soliloquy No. 2 (2004)      Gordon Atkinson  
(b. 1928)

Pastorale, Op. 19 (1863)      César Franck  
(1822-1890)

Sonatine for Organ,  
Pedals Alone, Op. 11 (1940)      Vincent Persichetti  
(1915-1987)  
Andante  
Adagio  
Allegro Molto



## Upcoming Events

### March

29 Tuesday, 8:00 pm  
Master of Music Recital  
**Alice Boyd, organ**  
Free admission

### April

1 Friday, 8:00 pm  
**The University of Alberta  
Concert Choir**  
*Mystical Songs*  
featuring works by Vaughan Williams,  
Brahms and Rutter  
**John Brough, Director**  
Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm  
**Happnin': The University of Alberta  
Jazz Choir**  
**Liana Bob, Director**  
Featuring the styles of Fletcher  
Henderson, Lambert Hendricks and Ross,  
Bobby McFerrin "Cannonball" Adderly,  
the Manhattan Transfer, the Real Group,  
and much more.  
Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm  
World Music Concert  
featuring  
**The University of Alberta  
West African Ensemble**  
**Robert Kpogo, director**  
with the  
**Indian Music Ensemble**  
**Wasanti Paranjape**  
and the  
**Arab Music Ensemble**  
**Michael Frishkopf, director**  
Admission: \$10/student/senior, \$15/adult  
For more information call 492-8211

3 Sunday, 8:00 pm  
Faculty Recital  
**Guillaume Tardif, violin**  
**Tanya Prochazka, cello**  
**Milton Schlosser, piano**  
Clara Schumann *Trio in G Minor, Op. 17*  
Robert Schumann *Phantasiestücke*  
*for Piano Trio, Op 88*  
Felix Mendelssohn *Trio No. 2*  
*in C Minor, Op. 66*  
Admission: \$15/student/senior, \$20/adult

4 Monday, 12:10 pm  
*Music at Noon, Convocation Hall*  
**Student Recital Series**  
Featuring students from the  
Department of Music  
Free admission

5 Tuesday, 8:00 pm  
Doctor of Music Recital  
**Eleni Pappa, piano**  
Free admission

6 Wednesday, 8:00 pm  
Master of Music Recital  
**Trevor Sanders, guitar**  
Free admission

8 Friday, 8:00 pm  
**The University of Alberta  
Madrigal Singers**  
**Leonard Ratzlaff, Conductor**  
Admission: \$10/student/senior, \$15/adult



## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

**Allison Elsa Schmidt, piano**

**Sunday, March 27, 2005 at 8:00 pm**

### Program

Sonata in A, K.101

Domenico Scarlatti  
(1685-1757)

Sonata in D, Hob/XVI:33 (ca.1771/73)

Franz Haydn  
(1732-1809)

Allegro

Adagio

Tempo di Menuet

Estampes (1903)

Claude Debussy  
(1862-1918)

Pagodes

Soirée dans Grenade

Jardins sous la pluie

### Intermission

Six Preludes (1946-47)

Violet Archer  
(1913-2000)

Allegretto-scherzando

Andantino tranquillo

Lento-come elegia

Broad-in declamatory style

Slowly-in sad meditation

Allegro appassionato

Ballade in A-flat, Op.47 (1841)

Fryderyk Chopin  
(1810-1849)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Schmidt.

Ms Schmidt is a recipient of a Beryl Barns Memorial Scholarship and a Jason Lang Scholarship.

Reception to follow in the Arts Lounge







In Recital

**Alice Boyd, organ**

**Candidate for the Master of Music degree  
in Applied Music**

**Tuesday, March 29, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**







## Program

From <i>Livre d'orgue</i> (1699)	Nicolas DeGrigny
Veni Creator	(1672-1703)
I. en taille à 5	
II. Fugue à 5	
III. Duo	
IV. Récit de Cromorne	
V. Dialogue sur les grands jeux	

Est-ce Mars	Jan Pieterszoon Sweelinck
	(1562-1621)
Prelude and Fugue in C Major, BWV 566 (c. 1705)	Johann Sebastian Bach
	(1685-1750)

## Intermission

From <i>Clavierübung III</i> (1739)	Johann Sebastian Bach
Wir glauben all an einen Gott, BWV 680	(1685-1750)
Duetto III, BWV 804	

Prelude on the <i>Passion Chorale</i> (2004)	Alan Reesor
	(b. 1936)
Five Dances for Organ (1982)	Calvin Hampton
II. At the Ballet	(1938-1984)
III. Those Americans	

Cantabile (1878, published 1883)	César Franck
	(1822-1890)
Symphonie No. 1 in D Major, Op. 14 (1898-9)	Louis Vierne
VI. Final	(1870-1937)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Boyd.

Ms Boyd is a recipient of a Beryl Barns Memorial Award (Graduate)



## Program Notes

Nicolas deGrigny was born into a family of musicians. Little is known about his life prior to 1693, when he became organist at Abbey Church of Saint-Denis in Paris. In 1695 he married Marie Magdalaine de France and they had seven children together.

As a composer, DeGrigny was part of the French Classical tradition. During the French classical period composers typically wrote masses or hymns. These compositions would then be published under the generic title of *Livre d'orgue*. DeGrigny's *Livre d'orgue* was published in 1699 and it contained his entire collection of compositions for the organ. It opens with the famous "Conctipotens Genitor Deus" setting for Mass IV, and concludes with four hymn suites. In most instances French composers of that time period (ie., Couperin, Raison, and Corette) wrote only mass settings but DeGrigny is one of the few to write hymn versets as well. The hymn *Veni Creator* honours the Holy Ghost, the third entity in the Trinity. This hymn suite is carefully composed and offers a symbolic representation of the trinity through its use of the number three. For example, the first setting "en taille à 5" has fifty-four measures and fifty-four can be divided evenly by three. Also, the third setting, "Duo" is in 12/8 ternary rhythm and ends with a sequence of three bars.

Many believe DeGrigny was the most successful composer of his era because of the brilliant way he combined the plainchant of previous centuries with the lyrical nature of the then popular Italian opera.

Jan Pieterszoon Sweelinck (1562-1621) was born in the Netherlands in a little town called Deventer. Today he is known as the most famous Dutch musician to emerge from his era and country. From 1580 until his death he worked at the Oude Kerk in Amsterdam and this was not a position to be held by the less ambitious. His duties as organist required him to play for the daily services and to provide music every morning for those who came to pray and for tourists. He was also a musician of the city so he had to play for civic events and special occasions. Any hours not taken up by the aforementioned duties were spent composing and teaching.

In looking at the types of keyboard compositions Sweelinck wrote, *Est-ce Mars* falls into the secular variation genre. In addition to both secular and chorale based variations he also wrote toccatas and fantasias. *Est-ce Mars* is based on a French air and it opens with a statement of this secular tune. Following are six variations in which the tune is heard in different voices with varying accompaniments. The first variation is in canon-imitation style. The upper voice starts with the tune and two beats later the lower voice enters with the same tune. The second variation states the tune in quarter and sixteenth notes. In variations three and four the tune is heard amongst a whirlwind of rapid sixteenth notes. A contrasting fifth variation features the tune in a light, dance rhythm. The work concludes with variation six, a broad and final statement of the tune in its original note values.

The *Prelude and Fugue in C* is one of J. S. Bach's less frequently performed works and it is also known as the *Prelude/Toccatina and Fugue in E*. Since it was written during his early Arnstadt II and Mülhausen period it shows influences of Buxtehude's praeludium style. Like the *Prelude and Fugue in C*, Buxtehude's praeludia were multi-sectional; the distinct "prelude" and "fugue" divisions normally present in Bach's works had not



been created. For example, the *Prelude and Fugue in C* is divided into four sections: an opening prelude, the first fugue, a free fantasia, and the second fugue. The opening introduction is a brilliant piece that could be used on its own. Stylistic repetitions of notes and sequences are the dominating characteristic of the first fugue. The free fantasia section has many scale passages that begin off the beat. It ends with a cliff-hanger imperfect cadence which begs to be resolved. The opening of the second fugue provides the resolution and this fugue is best described by the musician Charles-Marie Widor, "It begins like a fugue, becomes a chorale, and ends like a concerto." The subject of this fugue is a variation of the subject in the first fugue. The toccata-like ending of the fugue can be interpreted as Bach's compositional contrast to the tightly structured first fugue. These four distinct sections make this piece unique among Bach's preludes and fugues because they usually have only one prelude and one fugue.

"Wir glauben all' an einen Gott" and "Duetto III" are both from *Clavierübung III*, Bach's first publication for organ (1739). The *Clavierübung III* contains mostly chorale preludes based on the Catechism, but also included are four duets, and settings of the Kyrie and Christe. The entire collection is framed with an opening *Prelude in E Flat* and a corresponding closing *Fugue in E Flat*. The chorale prelude "Wir glauben all' an einen Gott" translates to "We all believe in one God" the opening line of the *Nicene Creed* as it is known today. This prelude is based on the chorale tune *Credo cardinale*, popular in the 15<sup>th</sup> century. This is one of only a few chorale preludes in which Bach does not state the entire chorale melody. In the case of "Wir glauben all' an einen Gott," it is because of the length of both the chorale melody and the text of the Creed. In fact, only the first and second lines of the chorale melody are used. The first line becomes the subject of the fugue in the prelude and the second line becomes the countersubject. The two distinguishing features of this chorale prelude are its firm pedal ostinato and the bold, loud registration that is requested with the heading "In Organo pleno." Many scholars believe that the pedal ostinato which repeats itself six times is a musical representation of the Creed text, "Firm faith in God." Similarly, the bold registration can allude to the strength of the congregation's voices when they stood to recite the Creed.

A striking contrast is heard between Bach's *Duetto III in G (Duetto III)* and "Wir glauben all' an einen Gott." *Duetto III* is a light, non-chromatic, two-part invention fugue that does not modulate. From a compositional standpoint the most successful element of this duet is the development of the semi-rolling quavers of sixteenth notes which can be heard through the entire piece. Bach's decision to include these four duets in the *Clavierübung III* is puzzling and there many possible explanations of their relevance. One explanation is that they were intended to be played during communion. However, because it was customary for hymns to be sung during communion this reasoning is not very plausible. A second explanation is that they were meant to represent the four gospels. Thirdly, perhaps the two voices of the duets symbolized the bread and wine of communion. Whatever the reason for their inclusion, it cannot be argued that they offer an ear-pleasing, light alternative to the often heavy and brooding Catechism chorales.



## Upcoming Events

### April

1 Friday, 8:00 pm

**The University of Alberta**

**Concert Choir**

*Mystical Songs*

featuring works by Vaughan Williams,

Brahms and Rutter

**John Brough, Director**

Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm

**Happnin': The University of Alberta**

**Jazz Choir**

**Liana Bob, Director**

Featuring the styles of Fletcher

Henderson, Lambert Hendricks and Ross,

Bobby McFerrin "Cannonball" Adderly,

the Manhattan Transfer, the Real Group,

and much more.

Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm

**World Music Concert**

featuring

**The University of Alberta**

**West African Ensemble**

**Robert Kpogo, director**

with the

**Indian Music Ensemble**

**Wasanti Paranjape**

and the

**Arab Music Ensemble**

**Michael Frishkopf, director**

Admission: \$10/student/senior, \$15/adult

For more information call 492-8211

3 Sunday, 8:00 pm

**Faculty Recital**

**Guillaume Tardif, violin**

**Tanya Prochazka, cello**

**Milton Schlosser, piano**

Clara Schumann *Trio in G Minor, Op. 17*

Robert Schumann *Phantasiestücke*

*for Piano Trio, Op. 88*

Felix Mendelssohn *Trio No. 2*

*in C Minor, Op. 66*

Admission: \$15/student/senior, \$20/adult

4 Monday, 12:10 pm

**Music at Noon, Convocation Hall**

**Student Recital Series**

Featuring students from the

Department of Music

Free admission

5 Tuesday, 8:00 pm

**Doctor of Music Recital**

**Eleni Pappa, piano**

Free admission

6 Wednesday, 8:00 pm

**Master of Music Recital**

**Trevor Sanders, guitar**

Free admission

8 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, Conductor**

Admission: \$10/student/senior, \$15/adult



## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

**Kathryn Magnan, French horn**  
**Olwyn Supeene, French horn**

Assisted by  
**Judy Loewen, piano**

**Wednesday, March 30, 2005 at 5:00 pm**

### Program

Concerto for Two Horns and Piano in F Major (1708)  
3. Allegro non molto

Antonio Vivaldi  
(1678-1741)

Concerto, Op.8 (1864)

Franz Strauss  
(1822-1905)

Sonata in F Major for Horn and Piano, Op.17 (1800)

Ludwig Van Beethoven  
(1770-1827)

### Intermission

Sonata for Horn and Piano (1939)

Bernhard Heiden  
(1910-2000)

Villanelle (1906)

Paul Dukas  
(1865-1935)

Fugue X, Well-Tempered Clavier, Book I

Johann Sebastian Bach  
(1685-1750)







# In Recital

**Janice Marple, soprano**

assisted by

**Donna Noton, piano**

**Wednesday, March 30, 2005 at 8:00 pm**



Convocation  
Hall

Arts Building  
University of Alberta



DEPARTMENT OF  
**MUSIC**







## Program

Và godendo (From *Xerxes*, 1738) George Frideric Handel  
Lascia ch'io pianga (From *Rinaldo*, 1711) (1685-1759)  
V'adoro pupille (From *Giulio Cesare*, 1724)  
Piangerò, la sorte mia (From *Giulio Cesare*, 1724)

Mandoline (1891) Gabriel Fauré  
Prison (1894) (1845-1924)  
Notre Amour (1879)

Ophelia Lieder (1873) Johannes Brahms (1833-1897)  
1. Wie erkenn ich dein Treulich  
2. Sein Leichenhemd weiss  
3. Auf morgen ist Sankt Valentins Tag  
4. Sie trugen ihn auf der Bahre bloß  
5. Und kommt er nicht mehr zurück?

Mädchenlied (1888)  
O Liebliche Wangen (1868)

## Intermission

Steal me, sweet thief (From *The Old Maid and the Thief*, 1939) Gian Carlo Menotti  
(b. 1911)

Sure on This Shining Night (1938) Samuel Barber  
Hermit Songs (1952-1953) (1910-1981)  
1. At Saint Patrick's Purgatory  
2. Church Bell at Night  
3. St. Ita's Vision  
4. The Heavenly Banquet  
5. The Crucifixion  
6. Sea-Snatch  
7. Promiscuity  
8. The Monk and His Cat  
9. The Praises of God  
10. The Desire for Hermitage

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Marple.

Reception to follow in the Arts Lounge.



## Translations

### **Và godendo/Joyously and graciously ripples**

Joyously and graciously ripples

That free-flowing brooklet,

And with clear waves it runs through the grass

Gaily towards to sea.

Niccolò Minato/Translated by Nicholas Granitto  
and Waldo Lyman

### **Lascia ch'io pianga/Let me weep**

Let me weep my cruel fate,

And let me breathe freedom!

Let sorrow break these chains

Of my sufferings, for pity's sake.

Giovanni Rossi/Translated by Granitto and Lyman

### **V'adoro pupille/I adore you, eyes**

I adore you, eyes, missiles of love;

Your spark is welcome to my breast.

My sad heart desires you, who inspire pity.

And whom it always calls its best beloved.

### **Piangerò la sorte mia/I shall bemoan my fate**

Why then, in one day, I am deprived of magnificence  
and glory?

Oh cruel fate! Cesar, my beloved idol, is probably  
dead,

Cornelia and Sesto are defenceless

And cannot give me assistance.

Oh god! Is there no hope left in my life?

I shall bemoan my fate,

So cruel and brutal,

As long as there is breath left in my body.

But when I am dead and

Become a ghost, I will haunt

Tyranny night and day.

Nicola Haym/Translated by Granitto and Lyman

### **Mandoline/Mandolin**

The men who give serenades

And the lovely ladies who listen to them

Exchange insipid remarks

Under the singing branches.

It is Tircis and it is Aminte,

And it is eternal Clitandre,

And it is Damis who for many a

Cruel woman writes many a tender poem.

### **Mandoline/Mandolin (cont'd)**

Their short silken jackets,

Their long dresses with trains,

Their elegance, their joy

And their soft blue shadows

Are swirling in the rapture

Of a pink and gray moon,

And the mandolin is chattering

Amidst the shiverings of the breeze

### **Prison/Prison**

The sky is, above the rooftops, so blue, so calm!

A tree, above the rooftops, is rocking its branch.

The bell, in the sky that one can see, is gently tolling.

A bird, on the tree that one can see, is singing its lament.

My God, my God, life is out there, simple and quiet.

That peaceful hum is coming from the city.

“What have you done, you over there, weeping incessantly,  
Say, what have you done, you over there, with your  
youth?”

Paul Verlaine/ Translated by Perry Gethner

### **Notre Amour/Our Love**

Our love is a light thing,

Like the perfumes which the wind

Takes upon the summits from the fern

So that they can be inhaled while dreaming.

Our love is a charming thing,

Like the songs of the morning,

In which no sorrow is lamented,

In which an uncertain hope vibrates.

Our love is a sacred thing,

Like the mysteries of the woods,

Where an unknown soul is throbbing,

Where silences have voices.

Our love is an infinite thing.

Like the paths of sunsets,

Where the sea, reunited with the skies,

Falls asleep under the suns that lean over.

Our love is an eternal thing,

Like all things that a conquering God

Has touched with the fire of his wing,

Like everything that comes from the heart.

Armand Silvestre/Translated by Gethner



## **Ophelia Lieder/Ophelia Songs**

1. How should I your true love know  
From another one?  
By his cockle hat and staff,  
And his sandal shoon.

He is dead and gone,  
Dead and gone, lady!  
At his head a grass-green turf,  
At his heels a stone.

2. White his shroud as the mountain snow,  
Larded with sweet flowers  
Which bewept to the grave did go  
With true-love showers.

3. To-morrow is Saint Valentine's day;  
All in the morning betime,  
And I a maid at your window,  
To be your Valentine.

Then up he rose, and donn'd his clothes,  
And dupp'd the chamber door;  
Let in the maid, that out a maid  
Never departed more.

By Gis and Saint Charity,  
Alack, and fie for shame!  
Young men will do't, if they come to't;  
By cock they are to blame.

Quoth she, before you tumbled me,  
You promised me to wed.  
So would I ha' done, by yonder sun,  
An thou hadst not come to my bed.

4. They bore him barefaced on the bier;  
Hey non nonny, nonny, hey nonny;  
And in his grave rain'd many a tear.  
You must sing a-down a-down,  
An you call him a-down-a.  
For bonny sweet Robin is all my joy.

5. And will he not come again?  
And will he not come again?  
No, no, he is dead:  
Go to thy death-bed:  
He never will come again.

His beard was as white as snow,  
All flaxen was his poll:  
He is gone, he is gone,  
And we cast away moan:  
God ha' mercy on his soul!  
William Shakespeare/

Translated by August Wilhelm von Schlegel

## **Mädchenlied/Maiden Song**

At night in the spinning rooms  
the maidens are singing,  
the village lads are laughing;  
how nimbly the little wheels turn!  
Each maiden is spinning for her trousseau,  
so that her sweetheart may be pleased.  
Before long there will be  
a sound of wedding bells.

There is no one fond of me, who  
will ask for me.  
How anxious my heart is;  
to whom shall I complain?  
The tears are running  
down my face.  
What am I spinning for?  
I don't know!

Paul Heyse/Translated by Martha Gerhart

## **O Liebliche Wangen/O Lovely Cheeks**

O lovely cheeks, you create desire in me  
to gaze intently upon that red, that white;  
and it's not that alone, what I mean-  
to gaze, to greet, to touch, to kiss!  
You create desire in me, O lovely cheeks!

O sun of delight! O delight of the sun!  
O eyes, that drink in the light of my eyes.  
O angelic thoughts! O heavenly beginning!  
O heaven on earth! Won't you be mine,  
O delight of the sun, O sun of delight!

O fairest of the fair! Appease this longing.  
Come, hurry- come, come, you sweet pure one!  
Ah, sister, I'm dying, I'm dying; I perish.  
Appease my longing, O fairest of the fair!

Paul Flemming/Translated by Gerhart



### **Steal me, sweet thief**

What a curse for a woman is a timid man!  
A week has gone by; he had plenty of chances,  
but he made no advances.  
Miss Todd schemes and labors  
to get him some money.  
She robs friends and neighbors  
the club and the church.  
He takes all the money with a smile that entrances...  
but still makes no advances.  
The old woman sighs and makes languid eyes.  
All the drawers are wide open,  
all the doors are unlocked...  
He neither seems pleased nor shocked.  
He eats and drinks and sleeps,  
he talks of baseball and boxing... but that is all.  
What a curse for a woman is a timid man!

Steal me, Oh, steal me sweet thief,  
for time's flight is stealing my youth  
and the cares of life steal fleeting time,  
steal me thief, for life is brief and full of theft and  
strife.  
And then with furtive step death comes  
and steals time and life.  
O sweet thief, I pray make me die  
before dark death steals her prey.  
Steal my lips before they crumble to dust.  
Steal my heart before death must.  
Steal my cheeks before they're sunk and decayed.  
Steal my breath before it will fade.  
Steal my lips, steal my heart,  
steal my cheeks, steal, oh steal my breath  
and make me die before death will steal her prey.  
Oh, steal me! For time's flight is stealing my youth.  
Gian Carlo Menotti

### **Sure on This Shining Night**

Sure on this shining night  
Of starmade shadows round,  
Kindness must watch for me  
This side the ground  
  
The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.

Sure on this shining night I weep for wonder  
wandering far alone  
Of shadows on the stars.

James Agee

### **Hermit Songs**

To poems translated from anonymous  
Irish texts of the 8<sup>th</sup> to 13<sup>th</sup> centuries.

1. Pity me on my pilgrimage to Loch Derg!\*  
O King of the churches and the bells  
bewailing your sores and your wounds,  
But not a tear can I squeeze from my eyes!  
Not moisten an eye after so much sin!  
Pity me, O King!  
What shall I do with a heart that seeks only its own ease?  
O only begotten Son by whom all men were made,  
who shunned not the death by three wounds,  
pity me on my pilgrimage to Loch Derg  
and I with a heart not softer than a stone!

\*Loch Derg (Red Lake) in County Donegal  
has been a place of pilgrimage from very  
early times.

Translated by Sean O'Faolain

2. Sweet little bell, struck on a windy night,  
I would liefer keep tryst with thee  
Than be  
With a light and foolish woman.

Translated by Howard Mumford Jones

3. "I will take nothing from my Lord," said she,  
"unless He gives me His son from Heaven  
in the form of a Baby that I may nurse Him."  
So that Christ came down to her  
in the form of a Baby and then she said:  
"Infant Jesus, at my breast,  
Nothing in this word is true  
Save, O tiny nursling, You.  
Infant Jesus, at my breast,  
By my heart every night,  
You I nurse are not  
A churl but were begot  
On Mary the Jewess by Heaven's Light.  
Infant Jesus, at my breast,  
what king is there but You who could  
Give everlasting Good?  
wherefor I give my food.  
Sing to Him, maidens, sing your best!  
There is none that has such right  
To your song as Heaven's King  
Who every night  
Is Infant Jesus at my breast."

Translated by Chester Kallman



4. I would like to have the men of Heaven in my own house;  
with vats of good cheer laid out for them.  
I would like to have the three Marys, their fame is so great.

I would like people from every corner of Heaven.  
I would like them to be cheerful in their drinking.  
I would like to have Jesus sitting here among them.  
I would like to have a great lake of beer for the King of Kings.  
I would like to be watching Heaven's family  
Drinking it through all eternity.

Translated by O'Faolain

5. At the cry of the first bird  
They began to crucify Thee, O Swan!  
Never shall lament cease because of that.  
It was like the parting of day from night.  
Ah, sore was the suffering borne  
By the body of Mary's Son,  
But sorer still to Him was the grief  
Which for His sake  
Came upon His Mother.

Translated by Jones

6. It has broken us, it has crushed us, it has drowned us,  
O King of the starbright Kingdom of Heaven;  
the wind has consumed us, swallowed us,  
as timber is devoured by crimson fire from Heaven.  
It has broken us, it has crushed us, it has drowned us,  
O King of the starbright Kingdom of Heaven!

Anonymous translation

7. I do not know with whom Edan will sleep,  
but I do know that fair Edan will not sleep alone.

Anonymous translation

8. Pangur, white Pangur,  
How happy we are  
Alone together,  
Scholar and cat.  
Each has his own work to do daily;  
For you it is hunting, for me study.  
Your shining eye watches the wall;  
my feeble eye is fixed on a book.  
You rejoice when your claws  
Entrap a mouse;  
I rejoice when my mind  
Fathoms a problem.  
Pleased with his own art,  
Neither hinders the other;  
Thus we live ever

Without tedium and envy.  
Pangur, white Pangur,  
How happy we are  
Alone together,  
Scholar and cat.

Translated by W. H. Auden

9. How foolish is the man  
Who does not raise  
His voice and praise  
With joyful words,  
As he alone can,  
Heaven's High King  
To Whom the light birds  
With no soul but air,  
All day, everywhere  
Laudation sing.

Translated by Auden

10. Ah! To be all alone in a little cell with nobody near  
me;  
beloved that pilgrimage before the last pilgrimage to  
Death.  
Singing the passing hours to cloudy Heaven;  
feeding upon dry bread and water from the cold spring.  
That will be an end to evil when I am alone  
in a lovely little corner among tombs,  
far from the houses of the great.  
Ah! To be all alone in a little cell,  
to be alone, all alone:  
Alone I came into the world,  
alone I shall go from it.

Translated by O'Faolain



## Upcoming Events

### April

1 Friday, 8:00 pm

**The University of Alberta**

**Concert Choir**

**John Brough, Director**

Admission: \$10/student/senior, \$15/adult

2 Saturday, 8:00 pm

**Happn'n': The University of Alberta Jazz Choir**

**Liana Bob, Director**

Featuring the styles of Fletcher Henderson, Lambert Hendricks and Ross, Bobby McFerrin "Cannonball" Adderly, the Manhattan Transfer, the Real Group, and much more.

Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm

**World Music Concert**

featuring

**The University of Alberta**

**West African Ensemble**

**Robert Kpogo, director**

with the

**Indian Music Ensemble**

**Wasanti Paranjape**

and the

**Arab Music Ensemble**

**Michael Frishkopf, director**

Admission: \$10/student/senior, \$15/adult

For more information call 492-8211

3 Sunday, 8:00 pm

**Faculty Recital**

**Guillaume Tardif, violin**

**Tanya Prochazka, cello**

**Milton Schlosser, piano**

*Clara Schumann Trio in G Minor, Op. 17*

*Robert Schumann Phantasiesstücke*

*for Piano Trio, Op 88*

*Felix Mendelssohn Trio No. 2*

*in C Minor, Op. 66*

Admission: \$15/student/senior, \$20/adult

4 Monday, 12:10 pm

*Music at Noon,*

**Convocation Hall Student Recital Series**

Featuring students from the Department of Music

Free admission

5 Tuesday, 8:00 pm

**Doctor of Music Recital**

**Eleni Pappa, piano**

Free admission

6 Wednesday, 8:00 pm

**Master of Music Recital**

**Trevor Sanders, guitar**

Free admission

8 Friday, 8:00 pm

**The University of Alberta Madrigal Singers**

**Leonard Ratzlaff, Conductor**

Admission: \$10/student/senior, \$15/adult

9 Saturday, 8:00 pm

*Music at Convocation Hall*

**Patricia Tao and Jacques Després,**

**two pianos, four hands**

*Wolfgang Amadeus Mozart*

*Sonata for Two Pianos*

*in D Major, K 448*

*Paul Dukas*

*The Sorcerer's Apprentice*

*Frederic Rzewski*

*Winnsboro Cotton Mill Blues*

*Johannes Brahms*

*Sonata for Two Pianos*

*in F Minor, Op 34b*

Admission: \$15/student/senior, \$20/adult



## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Department of Music  
University of Alberta

# Concert Choir



**John Brough, Conductor**  
**Kimberley Denis, Assistant Conductor**  
with  
**Ryan Kolodziej, piano**

**Friday, April 1, 2005 at 8:00 pm**



**Arts Building**  
**University of Alberta**







## Program

### Mystical Songs

From Songs of Farewell (1916) Hubert Parry  
(1848-1918)  
My Soul There is a Country

Never Weather-Beaten Sail

Two Part Songs Op. 71 (1914) Edward Elgar  
(1872-1934)  
The Shower

The Fountain

Five Mystical Songs (1911) Ralph Vaughan Williams  
(1872-1958)

1. Easter

2. I Got Me Flowers

3. Love Bade Me Welcome

4. The Call

5. Antiphon

**Michael Kurschat, baritone**

### Intermission

From *Zigeunerlieder*, Op. 103 (1887) Johannes Brahms  
(1833-1897)

1. He, Zigeuner

2. Hochgetürmte Rimaflut

3. Wißt ihr, wann mein Kindchen

4. Lieber Gott, du weißt

5. Brauner Bursche führt zum Tanze

6. Röslein dreie in der Reihe

7. Kommt dir manchmal in den Sinn

8. Horch, der Wind klagt in den Zweigen

9. Weit und breit

Nächtens (1891) Johannes Brahms  
(1833-1897)

**Kimberley Denis, Conductor**

Five Traditional Songs (1978) John Rutter  
(b. 1945)

1. The Girl I Left Behind Me

2. O Waly, Waly

3. The British Grenadiers

4. Golden Slumbers

5. Dashing Away With the Smoothing Iron



## Texts and Translations

### My Soul, There is a Country

Text by Henry Vaughan

My soul there is a country far beyond the stars,

Where stands a winged sentry all skillful in the wars:

There above noise and danger,  
Sweet Peace sits crowned with smiles,  
And one, born in a manger, commands the  
beauteous files.

He is thy gracious friend, and,  
O my soul awake, did in pure love  
descend

To die here for thy sake.

If thou canst get but thither,

There grows the flow'r of peace,

The rose that cannot wither,

Thy fortress, and thy ease.

Leave then thy foolish ranges,

For none can thee secure

But one who never changes,

Thy God, thy life, thy cure.

### Never Weather-Beaten Sail

Text by Thomas Campion

Never weather-beaten sail more willing  
bent to shore,

Never tired pilgrims' limbs affected  
slumber more,

Than my wearied sprite now longs to fly  
out of my troubled breast:

O come quickly, sweetest Lord, and take  
my soul to rest.

Ever blooming are the joys of Heaven's  
high Paradise,

Cold age deafs not there our ears nor  
vapour dims our eyes:

Glory there the sun outshines;

Whose beams the blessed only see:

O come quickly, glorious Lord,

And raise my sprite to Thee!

### The Shower

Text by Henry Vaughan

Cloud, if as thou dost melt, and with thy  
train

Of drops make soft the Earth, my eyes  
could weep,

O'er my hard heart, that's bound up and  
asleep.

Perhaps at last,

Some such showers past,

My God would give a sunshine after rain.

### The Fountain

Text by Henry Vaughan

The unthrift sun shot vital gold,

A thousand, thousand pieces;

And heav'n its azure did unfold

Chequer'd with snowy fleeces;

The air was all in spice,

And ev'ry bush a garland wore;

Thus fed my eyes,

But all the earth lay hush.

Only a little fountain lent

Some use for ears,

And on the dumb shades language spent,

The music of her tears.

### Five Mystical Songs

Texts by George Herbert

#### 1. Easter

Rise heart; thy Lord is risen. Sing his  
praise

Without delays,

Who takes thee by the hand, that thou  
likewise

With him may'st rise;

That, as his death calcined thee to dust,

His life may make thee gold, and much  
more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.

The cross taught all wood to resound his  
name

Who bore the same.

His stretched sinews taught all strings,  
what key

Is best to celebrate this most high day.



### 1. **Easter** (cont'd)

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

### 2. **I Got Me Flowers**

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.

### 3. **Love Bade Me Welcome**

Love bade me welcome: yet my soul drew back,  
Guilty of dust and sin.  
But quick-eye'd Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning,  
If I lack'd anything.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let  
my shame  
Go where it doth deserve.  
And know you not, says Love, who bore  
the blame?  
My dear, then I will serve.

You must sit down, says Love, and taste  
my meat:  
So I did sit and eat.

### 4. **The Call**

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

### 5. **Antiphon**

Let all the world in every corner sing,  
My God and King!

The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

Let all the world in every corner sing,  
My God and King!

The church with Psalms must shout.  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King!



## **Zigeunerlieder**

Text by Hugo Conrat

### **1. He, Zigeuner**

He, Zigeuner, greife in die Saiten ein,  
Spiel das Lied vom ungetreuen  
Mägdelein!  
Laß die Saiten weinen, klagen, traurig  
bange,  
Bis die heiße Träne netzet diese Wange!

Ho there, gypsy, strike a chord with ev'ry  
string.  
And the song of false and faithless  
maidens sing!  
Let the strings, lamenting, moaning, brood  
in sadness,  
While the cheeks, still drenched with tears  
proclaim the madness.

### **2. Hochgetürmte Rimaflut**

Hochgetürmte Rimaflut, wie bist du so  
trüb,  
An dem Ufer klag ich laut nach dir, mein  
Lieb!  
Wellen fliehen, Wellen strömen,  
Rauschen an den Strand heran zu mir;  
An dem Rimaufer laßt mich ewig weinen  
nach ihr!

Wild and threat'ning Rima stream, you fill  
me with fear.  
On your banks I loudly mourn for you,  
my dear!  
Waves are foaming, rushing, dashing,  
Breaking o'er the distant storm strewn  
shore.  
On the banks of Rima let me weep for her,  
forevermore!

### **3. Wißt ihr, wann mein Kindchen**

Wißt ihr, wann mein Kindchen am  
allerschönsten ist?  
Wenn ihr süßes Mündchen scherzt und  
lacht und küßt.  
Mägdelein, du bist mein, inniglich küß ich  
dich,  
Dich erhuf der liebe Himmel einzig nur  
für mich!

Know you when my darling does fill my  
heart with bliss?  
When her sweet lips tease me with a laugh  
and kiss.  
Sweetheart fine, you are mine, ne'er a kiss  
will I miss.  
You have made a loving heaven here on  
earth for me alone.

Wißt ihr, wann mein Liebster am besten  
mir gefällt?

Wenn in seinen Armen er mich  
umschlungen hält.  
Schätzelein, du bist mein, inniglich küß  
ich dich,  
Dich erhuf der liebe Himmel einzig nur  
für mich!

Know you when my lover wins me with  
his charms?  
When, with warm embraces, he holds me  
in his arms.  
Sweetheart fine, you are mine, ne'er a kiss  
will I miss.  
You have made a loving heaven here on  
earth for me alone.

### **4. Lieber Gott, du weißt**

Lieber Gott, du weißt, wie oft bereut ich  
hab,  
Daß ich meinem Liebsten einst ein  
Küßchen gab.  
Herz gebot, daß ich ihn küßen muß,  
Denk, so lang ich leb, an diesen ersten  
Kuß.

Loving God, you know how often I regret.  
Just a little kiss which I cannot forget.  
Heart commands me that I grant this kiss,  
And through all my life shall I recall that  
bliss.



#### 4. Lieber Gott, du weißt

Lieber Gott, du weißt, wie oft in stiller  
Nacht  
Ich in Lust und Leid an meinen Schatz  
gedacht.  
Lieb ist süß, wenn bitter auch die Reu,  
Armes Herze bleibt ihm ewig, ewig treu.

Loving God you know that in the quiet  
night,  
How in joy and pain, in him my thoughts  
delight.  
Love is sweet, though love will often rue,  
My poor heart remains, remains forever  
true.

#### 5. Brauner Bursche führt zum Tanze

Brauner Bursche führt zum Tanze sein  
blauäugig schönes Kind,  
Schlägt die Sporen keck zusammen,  
Czardas Melodie beginnt;  
Küßt und hertz sein süßes Täubchen, dreht  
sie, führt sie, jaucht und springt!  
Wirft drei blanke Silbergulden auf das  
Cimbal, daß es klingt.

Sun-brown boy to dance is leading, face  
aglow, the blue-eyed maid.  
Strikes his silver spurs together, dance the  
Csardas unafraid.  
Kisses fondly his sweet darling, whirling,  
spinning, shouts and springs!  
Throws three shining silver gulden, that  
upon the cymbal rings.

#### 6. Röslein dreie in der Reihe

Röslein dreie in der Reihe blühn so rot,  
Daß der Bursch zum Mädcl geht, ist kein  
Verbot!  
Lieber Gott, wenn das verboten wär,  
ständ die schöne weite Welt schon längst  
nicht mehr,  
ledig bleiben Sünde wär!

Rosebuds three, all on one tree, your  
blooms so red,  
That a lad should woo a maid, we'll not  
forbid.  
Loving God, if love had been denied,  
All the world, this beauteous world long  
since have died.  
Single life's a sin, at least!

Schönstes Städtchen in Alföld ist  
Ketschkemet,  
Dort gibt es gar viele Mädchen schmuck  
und nett!  
Freunde, sucht euch dort ein Bräutchen  
aus,  
Freit um ihre Hand und gründet euer  
Haus,  
Freudenbecher leeret aus!

Fairest village in Alföld is Ketchkemete.  
There live many pretty lasses trim and  
neat!  
Comrades, seek and choose today a bride,  
Ask then for her hand and may your house  
abide.  
Drink a toast, our hearts allied!

#### 7. Kommt dir manchmal in den Sinn

Kommt dir manchmal in den Sinn, mein  
süßes Lieb,  
Was du einst mit heiligem Eide mir  
gelobt?  
Täusch mich nicht, verlaß mich nicht, di  
weißst nicht, wie lieb ich dich hab;  
Lieb du mich wie ich dich, dann strömt  
Gottes Huld auf dich herab.

Do you sometimes now recall, my  
sweetheart fair,  
How you once with sacred vows to me did  
swear?  
Trifle not, forsake me not, don't you  
know how dearly I love you?  
Love me now, as I love you, pray that  
God would bless our love so true



## 8. . Horch, der Wind klagt in den Zweigen

Horch, der Wind klagt in den Zweigen  
traurig sacht;  
Süßes Lieb, wir müssen scheiden: gute  
Nacht.

Ach, wie gern in deinen Armen ruhte ich,  
Doch die Trennungsstunde naht, Gott  
schütze dich.

Dunkel ist die Nacht, kein Sternlein  
spendet Licht;  
Süßes Lieb, vertrau auf Gott und weine  
nicht.  
Führt der liebe Gott mich einst zu dir  
zurück,  
Bleiben ewig wir vereint in Liebesglück.

## 9. Weit und breit

Weit und breit schaut niemand mich an,  
Und wenn sie mich hassen was liegt mir  
dran?  
Nur mein Schatz, der soll mich lieben soll  
mich lieben allezeit,  
Soll mich küssen umarmen und Herzen in  
Ewigkeit.

Kein Stern blickt in finsterner Nacht;  
Keine Blum mir stahl in duftiger Pracht.  
Deine Augen sind mir Blumen,  
Sternenschein,  
Die mir leuchten so freundlich, die blühen  
nur mir allein.

## Nächtens

Nächtens wachen auf die irren,  
Lügenmächtgen Spukge stalten,  
Welche deinen Sinn verwirren.

Nächtens ist im Blumengarten.  
Reif gefallen, dass vergebens,  
Du der Blumen würdest warten.

Nächtens haben Gram und Sorgen  
In dein Herz eingenistet,  
Und auf Tränen blickt der Morgen.

Hark, the wind weeps though the branches  
like a sigh!  
Sweetest Love, the time has come to say  
good-bye!

In your warm embrace how peaceful I  
would stay.  
Now the hour of parting nears, God keep  
us this day.

Dark and gloomy night, no star gives out a  
light.  
Gentle love, confide in God, grieve not in  
fright.  
Should a loving God grant my return to  
you,  
We will dwell forevermore in love so true.

Far and Wide I stand all unseen,  
And if they all hate me, what does it  
mean?  
Only my love shall love me, love me for  
eternity.  
He shall kiss me, caress me and love me  
so ardently.

Black this night, no star shows a light.  
Not a flower's fragrance brightens my  
sight.  
Only your bright eyes are my flowers, and  
my star of hope will be.  
For me shining, so loving and blooming  
alone for me.

Nightly visions ever taunting,  
Ghostly figures ever haunting,  
Frightful phantoms fearful flaunting.

Nightly cold white frost descending.  
Blights the flowers you were tending,  
Now their lovely life is ending.

Nightly too in pain and sorrow,  
Pines a heart no love to borrow,  
And with sobbing greets the morrow.



## Five Traditional Songs

### 1. The Girl I Left Behind Me

I'm lonesome since I cross'd the hil,  
And o'er the moor and valley,  
Such heavy thoughts my heart do fill  
Since parting from my Sally;  
I seek no more the fine and gay,  
For each doth but remind me  
How swiftly passed the hours away  
With the girl I left behind me.

O ne'er shall I forget that night  
The stars were bright above me,  
And gently lent their silv'ry light  
When first she vow'd to love me.  
But now I'm bound to Brighton camp;  
Kind heaven then pray guide me,  
And bring me safely back again  
To the girl I left behind me.

Her golden hair in ringlets fair,  
Her eyes like diamonds shining,  
Her slender waist, with carriage chaste,  
May leave the swain repining.  
Ye Gods above! O hear my prayer,  
To my beauteous fair to bind me,  
And send me safely back again  
To the girl I left behind me.

### 2. O Waly, Waly

The water is wide,  
I cannot get o'er  
And neither have I wings to fly;  
Give me a boat that will carry two,  
And both shall row, my love and I.

O down in the meadows the other day,  
A-gath'ring flow'rs both fine and gay,  
A-gath'ring flow'rs both red and blue,  
I little thought what love can do.

I leaned my back up against some oak  
Thinking that he was a trusty tree;  
But first he bended and then he broke;  
And so did my false love to me.

A ship there is and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in:  
I know not if I sink or swim.

O love is handsome and love is fine,  
And love's a jewel while it is new,  
But when it is old it groweth cold,  
And fades away like morning dew.

### 3. The British Grenadiers

Some talk of Alexander  
And some of Hercules,  
Of Hector and Lysander,  
And such great names as these;  
But of all the world's brave heroes  
There's none that can compare,  
With a tow row row row row row row  
To the British Grenadiers.

Whene'er we are commanded  
To storm the palisades,  
Our leaders march with fuses  
And we with hand grenades;  
We throw them from the glacis  
About the enemies' ears;  
Sing tow row row row row row row  
To the British Grenadiers.

Then let us fill a bumper  
And drink a health to those  
Who carry caps and pouches  
And wear the loupéd clothes.  
May they and their commanders,  
Live happy all their years,  
With a tow row row row row row row  
To the British Grenadiers.

### 4. Golden Slumbers

Golden slumbers kiss your eyes;  
Smiles awake you when you rise;  
Sleep pretty wantons, do not cry,  
And I will sing a lullaby.

Care you know not, therefore sleep,  
While I o'er you watch do keep;  
Sleep pretty wantons do not cry,  
And I will sing a lullaby.



## 5. Dashing Away With the Smoothing Iron

'Twas on a Monday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.  
She looked so neat and nimble O  
A-washing of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.

'Twas on a Tuesday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.  
She looked so neat and nimble O  
A-hanging of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.

'Twas on a Wedn'sday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.  
She looked so neat and nimble O  
A-starching of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.

'Twas on a Thursday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.  
She looked so neat and nimble O  
A-ironing of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.

'Twas on a Friday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.  
She looked so neat and nimble O  
A-folding of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.

'Twas on a Saturday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.

She looked so neat and nimble O  
A-airing of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.

'Twas on a Sunday morning  
And there I saw my darling,  
She looked so neat and charming  
In ev'ry high degree.  
She looked so neat and nimble O  
A-wearing of her linen O,  
Dashing away with the smoothing iron,  
She stole my heart away.



**The University of Alberta Concert Choir, 2004-2005**

**John Brough, Conductor**

**Kimberley Denis, Choral Assistant**

**Ryan Kolodziej, Accompanist**

**Soprano I**

Taryn Boston  
Jennifer Bretzke  
Chelsea Christensen  
Kimberley Denis  
Maria Holub  
Brynn MacDonald  
Kelly Moffet  
Natasha Normington  
Gillian Scarlett

**Soprano II**

Catherine Benavides  
Laura Buckwold  
Shannon Cunningham  
Meggie Greene  
Natalie Hreczuch  
Vanessa Johnson  
Alison Kilgannon  
Erin Passmore  
Danielle Richer  
Lara Silkin

**Alto I**

Arisa Bosch  
Angela Chiang  
Jennifer Chiang  
Kathleen Conway  
Karlynn Deacon  
Kristina Deacon  
Christine Eggert  
Stephanie Fuhrman  
Kirstin Robillard  
Allison Schmidt  
Kaitlin Wiegman  
Stephanie Wong

**Alto II**

Erin Currie  
Bethan Franklyn  
Minhye Hong  
Marilyn Huston  
Boram Lee  
Vivian Mendoza  
Sarah Prescott  
Laryssa Whittaker  
Melody Yong

**Tenor**

David Archer  
Jonathan Hamill  
Lincoln Ho  
Rover Lai  
Alto Lo

**Bass**

Stephen Brown  
Kyle Carter  
Philip Chow  
Adam Ferland  
Brandon Folkes  
Joshua Jones  
Ryan Kolodziej  
Jason Ottenbreit  
Marcus Wasnea



## Upcoming Events

### April

2 Saturday, 8:00 pm

**Happn': The University of Alberta  
Jazz Choir**

**Liana Bob, Director**

Featuring the styles of Fletcher Henderson,  
Lambert Hendricks and Ross, Bobby  
McFerrin "Cannonball" Adderly, the  
Manhattan Transfer, the Real Group, and  
much more.

Admission: \$10/student/senior, \$15/adult

3 Sunday, 2:00 pm

*World Music Concert*

featuring **The University of Alberta**

**West African Ensemble**

**Robert Kpogo, director**

with the

**Indian Music Ensemble**

**Wasanti Paranjape**

and the

**Arab Music Ensemble**

**Michael Frishkopf, director**

Admission: \$10/student/senior, \$15/adult

For more information call 492-8211

3 Sunday, 8:00 pm

Faculty Recital

**Guillaume Tardif, violin**

**Tanya Prochazka, cello**

**Milton Schlosser, piano**

Clara Schumann *Trio in G Minor, Op. 17*

Robert Schumann *Phantasiestücke*

*for Piano Trio, Op 88*

Felix Mendelssohn *Trio No. 2*

*in C Minor, Op. 66*

Admission: \$15/student/senior, \$20/adult

4 Monday, 12:10 pm

**Music at Noon, Convocation Hall  
Student Recital Series**

Featuring students from the  
Department of Music  
Free admission

5 Tuesday, 8:00 pm

Doctor of Music Recital

**Eleni Pappa, piano**

Free admission

6 Wednesday, 8:00 pm

Master of Music Recital

**Trevor Sanders, guitar**

Free admission

8 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, Conductor**

Admission: \$10/student/senior, \$15/adult

9 Saturday, 8:00 pm

Music at Convocation Hall

**Patricia Tao and**

**Jacques Després,**

**two pianos, four hands**

Wolfgang Amadeus Mozart

*Sonata for Two Pianos*

*in D Major, K 448*

Paul Dukas

*The Sorcerer's Apprentice*

Frederic Rzewski

*Winnsboro Cotton Mill Blues*

Johannes Brahms

*Sonata for Two Pianos*

*in F Minor, Op 34b*

Admission: \$15/student/senior, \$20/adult



Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# In Recital

**Erika Vogel, soprano**

assisted by

**Roger Admiral, piano**

**Friday, April 1, 2005 at 8:00 pm**

**Studio 27**

**Fine Arts Building**



DEPARTMENT OF  
**MUSIC**



## Program

Wake, my Adonis, do not die (1669)

Charles Coleman  
(1605-1664)

From *Don Quixote* (1694-1695)

Rosy Bowers

Henry Purcell  
(1659-1695)

From *Orpheus Britannicus* (1683)

Bess of Bedlam

From **7 Frühe Lieder** (Seven Early Songs) (1894-1903)

Arnold Schoenberg  
(1874-1951)

1. Mein Herz das ist ein tiefer Schacht

4. Waldesnacht

6. Mannesbängen

7. Deinem Blick mich zu bequemen

Gretchen Am Spinnrade (1814)

Franz Schubert  
(1797-1828)

## Intermission - 5 minutes

From **Canciones Amatorias** (1905)

Enrique Granados  
(1867-1916)

I. Descubrase el pensamiento de mi secreto cuidado

IV. Mira que soy Nina

Ah, lo prevedi! K.272 (1777)

Wolfgang Amadeus Mozart  
(1756-1791)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Vogel.

Ms Vogel is a recipient of a Beryl Barns Memorial Award (Undergraduate).



## Translations

### 1. Mein Herz das ist ein tiefer Schacht/My heart is a bottomless pit

(Anonymous)

My heart is a bottomless pit; my loved one probes it day and night, searching for its precious ore. As she knocks upon the rocks a little song rises up, joyful from my heart. Day and night and night and day, undeterred she chips away, my loved one glad and cheerful. Bottomless, though, is the pit, and if you think you've emptied it, go deeper down.

### 4. Waldesnacht/Forest in the Night

(Paul Heyse)

Forest in the night, wondrous cool, a thousand times welcome; after the noisy bustle of the world, how sweet is your rustling! Dreamily I rest my tired limbs on the soft moss and I feel the maddening pains subsiding. Distant sounds of flutes, recede. You stir a longing, leading my thoughts into the beckoning, (alas!) unreachable distance. May the forest in the night appease me, take away my suffering, and a blissful peace of mind I am breathing in with the scented air. In the secret and secluded places you feel at home, my turbulent heart, and peace descends with silent beating of the wings. Sing, gracious songs of the birds, sing me gently to sleep. Maddening pains, dissolve; turbulent heart, good night.

### 6. Mannesbängen/A man's Anxiety

(Richard Dehmel)

You mustn't think I am afraid of you. Only when you ask with your shy eyes for happiness, and when you run your quivering hands like daggers through my hair and my head is resting on your thighs – you, unprotected, and I tremble before you.

### 7. Deinem Blick mich zu bequemen/Yielding to your glance

(Johann Wolfgang von Goethe)

Yielding to your glance, your lips, your breast, listening to your voice, this was my last and first delight. Yesterday it was my last, alas! then light and fire were spent. Every jest that gave me joy will now be costly and laden with guilt. Until Allah pleases to [re] unite us, sun, moon and world will only make me weep.

(Translations: Ursula Riniker)

### Gretchen am Spinnrade/Gretchen at the Spinning Wheel

(Johann Wolfgang von Goethe)

My peace is gone,  
my heart is heavy,  
I will find it never  
and never more.

Where I do not have him,  
That is the grave,  
The whole world  
Is bitter to me.

My poor head  
Is crazy to me,  
My poor mind  
Is torn apart.

For him only, I look  
Out the window  
Only for him do I go  
Out of the house.

His tall walk,  
His noble figure,  
His mouth's smile,  
His eyes' power,

And his mouth's  
Magic flow,  
His handclasp,  
and ah! his kiss!

My bosom urges itself  
Toward him.  
Ah, might I grasp  
And hold him!

And kiss him,  
As I would wish,  
At his kisses  
I should die!

(Translation: Lynn Thompson)



**I. Descubrase el pensamiento de mi secreto  
cuidado/Let me unveil the thought of  
my secret love**

(Victor Rodriguez)

Let me unveil the thought  
of my secret love,  
and reveal my anguish,  
my life of suffering.  
My passion is not new;  
already I've suffered endlessly.  
I am servant to a lady  
who has forgotten my servitude.  
Her beauty enthralled me,  
and her shining face  
is set in my soul.  
Ah! Woe is me  
who gazed on her  
only to live in grief,  
to weep and lament  
glories of times gone by.  
Ah! She has forgotten my servitude

**IV. Mira que soy Nina/Look, I am but a child**  
(Victor Rodriguez)

Look, I am but a child. Love, let me be!  
Ah, for I shall die!  
Gently, love, thwart not my desire,  
do not wish me harm.  
Since you wish me well,  
suffice it to see me  
without drawing near.  
Ah, for I shall die!

Do not now be forward for the sake of it.  
Be grateful  
to the one who adores you,  
lest you tarnish  
my love and your faith.  
Ah, for I shall die!  
Look, I am but a child ...

(Translations: Jacqueline Cockburn)

**Ah, lo prevedi!/Ah! I foresaw this!**

(VA Cigna-Santi)

Ah! I foresaw this!

Unhappy prince, with that same sword  
that saved me, you pierced your breast.

(to Eristeus)

Why did you not prevent this terrible carnage?  
Why, cruel man, were you not moved to pity for  
suffering man?  
What tiger gave you suck?  
Where were you born?  
Ah, flee from my sight!

Ah, flee from my sight,  
base spirit, unkind heart!

By heaven, you are the cause  
of the torment that I suffer.  
Away with you, cruel, heartless one!  
Go, live among the wild beasts.  
(Eristeus leaves.)

Woe is me! I rage in vain,  
while my beloved lies in a pool of his own blood.  
To what use, Perseus, did you put that sword?  
You saved my life but lately, now you slay me.  
With his blood, alas, his noble soul  
has already left his wounded breast.  
Unhappy me!  
Darkness has fallen upon my eyes,  
and my heart grows faint with anguish.  
Oh, depart not, beloved shade,  
I would be one with you.  
Upon the brink  
pause, pause for just a moment  
while sorrow ends my life!

Oh, do not cross that stream,  
soul of my soul.  
To Lethe's further shore  
I, your shadow, your companion,  
would accompany you.

(Translation DECCA)



# **In Recital**

**Jonathan Ayers, baritone**

**with**

**Alyssa Miller, oboe**

**Ryan Herbold, violin**

**Elizabeth McHan, violin**

**Leanne Dammann, viola**

**Ondrej Golias, bassoon**

**Jerrold Eilander, organ**

**and**

**Riana Vermaak, piano**

**Saturday, April 2, 2005 at 8:00pm**

**First Baptist Church**

**10031 109 Street**

**Edmonton, Alberta**



## **Program**

Ich habe genug, BWV 82 (1727)  
Cantata for The Purification of the Virgin Mary

Johann Sebastian Bach  
(1685–1750)

**Alyssa Miller, oboe**  
**Ryan Herbold, violin**  
**Elizabeth McHan, violin**  
**Leanne Dammann, viola**  
**Ondrej Golias, bassoon**  
**Jerrold Eilander, organ**

## **Intermission**

Liederkreis, Op. 24 (1840)

Robert Schumann  
(1810-1856)

1. Morgens steh' ich auf und frage
2. Es treibt mich hin
3. Ich wandelte unter den Bäumen
4. Lieb' Liebchen
5. Schöne Wiege meiner Leiden
6. Warte, warte wilder Schiffmann
7. Berg' und Burgen schaun herunter
8. Anfangs wollt ich fast verzagen
9. Mit Myrten und Rosen

**Riana Vermaak, piano**

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Ayers.

Mr Ayers is a recipient of a Universiade '83 Undergraduate Scholarship, a Richard Eaton Singers Scholarship in Voice, a Beryl Barns Memorial Award (Undergraduate), a Diane Dompé Memorial Scholarship in Fine Arts and a Louise McKinney Scholarship.

Please join us for a brief reception downstairs following the recital.  
Reception catered by Robyn Widdifield.



## Texts and Translations

### Cantata 82 Ich habe genug

Poet unknown

#### 1. Aria

Ich habe genug,  
Ich habe den Heiland, das Hoffen der Frommen,  
Auf meine begierigen Arme genommen;  
Ich habe genug!

Ich hab ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt;  
Nun wünsch ich, noch heute mit Freuden  
Von hinnen zu scheiden.

#### 2. Recitativo

Ich habe genug.  
Mein Trost ist nur allein,  
Dass Jesus mein und ich sein eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.

#### 3. Aria

Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!

Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muss ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.

#### 4. Recitativo

Mein Gott! wann kömmt das schöne: Nun!  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schoße ruhn?  
Der Abschied ist gemacht,  
Welt, gute Nacht!

I have now enough,  
I have now my Savior, the hope of the faithful  
Within my desiring embrace now enfolded;  
I have now enough!

On him have I gazed,  
My faith now hath Jesus impressed on my heart;  
I would now, today yet, with gladness  
Make hence my departure.

I have now enough.  
My hope is this alone,  
That Jesus might belong to me and I to him.  
In faith I hold to him,  
For I, too, see with Simeon  
The gladness of that life beyond.  
Let us in this man's burden join!  
Ah! Would that from the bondage of my body  
The Lord might free me.  
Ah! My departure, were it here,  
With joy I'd say to thee, O world:  
I have now enough.

Slumber now, ye eyes so weary,  
Fall in soft and calm repose!

World, I dwell no longer here,  
Since I have no share in thee  
Which my soul could offer comfort.  
Here I must with sorrow reckon,  
But yet, there, there I shall witness  
Sweet repose and quiet rest.

My God! When comes that blessed "Now!"  
When I in peace shall walk forever  
Both in the sand of earth's own coolness  
And there within thy bosom rest?  
My parting is achieved,  
O world, good night!



## 5. Aria

Ich freue mich auf meinen Tod,  
Ach, hätt er sich schon eingefunden.

Da entkomm ich aller Not,  
Die mich noch auf der Welt gebunden.

Rejoicing do I greet my death,  
Ah, would that it had come already.

I'll escape then all the woe  
Which doth here in the world confine me.

Translations © Z. Philip Ambrose  
[www.uvm.edu/~classics/faculty/bach](http://www.uvm.edu/~classics/faculty/bach)

## Liederkreis, Op. 24

Poetry by Heinrich Heine (1797-1856)

### 1. Morgens steh' ich auf und frage

Morgens steh' ich auf und frage:  
Kommst du feins Liebchen heut?  
Abends sink' ich hin und klage:  
Aus blieb sie auch heut.

Every morning I awake and ask:  
Will my sweetheart come today?  
Every evening I sink down and lament:  
She stayed away again today.

In der Nacht mit meinem Kummer  
lieg' ich schlaflos, wach;  
träumend, wie im halben Schlummer,  
träumend wandle ich bei Tag.

All night with my grief  
I lie sleepless, waking;  
dreaming, as if half asleep,  
dreaming, I pass the day.

### 2. Es treibt mich hin

Es treibt mich hin, es treibt mich her!  
Noch wenige Stunden, dann soll ich sie  
schauen,  
sie selber, die schönste der schönen  
Jungfrauen; -  
du armes Herz, was pochst du so schwer!

I'm driven here, I'm driven there!  
In only a few more hours  
I will see her,  
she herself, the fairest  
of fair young women; -  
you poor heart, how heavily you pound!

Die Stunden sind aber ein faules Volk!  
Schleppen sich behaglich träge,  
schleichen gähnend ihre Wege; -  
tummle dich, du faules Volk!

But the hours are lazy people!  
They drag themselves comfortably and sluggishly,  
creeping with yawns along their paths; -  
rouse yourself, you lazy fool!

Tobende Eile mich treibend erfaßt!  
Aber wohl niemals liebten die Horen; -  
heimlich im grausamen Bunde verschworen,  
spotten sie tückisch der Liebenden Hast.

A charging hurry seizes and drives me!  
But the Hours have never been in love;  
sworn secretly to cruel conspiracy,  
they mock treacherously the lover's haste.



### 3. Ich wandelte unter den Bäumen

Ich wandelte unter den Bäumen  
mit meinem Gram allein;  
da kam das alte Träumen  
und schlich mir ins Herz hinein.

Wer hat euch dies Wörtlein gelehret,  
ihr Vöglein in luftiger Höh'?  
Schweigst still! wenn mein Herz es höret,  
dann tut es noch einmal so weh.

"Es kam ein Jungfräulein gegangen,  
die sang es immerfort,  
da haben wir Vöglein gefangen  
das hübsche, goldne Wort."

Das sollt ihr mir nicht mehr erzählen,  
Ihr Vöglein wunderschlau;  
ihr wollt meinem Kummer mir stehlen,  
ich aber niemandem trau'.

### 4. Lieb' Liebchen

Lieb' Liebchen, leg's Händchen aufs Herze mein; -  
ach, hörst du, wie's pochet im Kämmerlein?  
da hauset ein Zimmermann schlimm und arg,  
der zimmert mir einen Totensarg.

Es hämmert und klopft bei Tag und bei Nacht;  
es hat mich schon längst um den Schlaf gebracht.  
Ach! spudet euch, Meister Zimmermann,  
damit ich balde schlafen kann.

I wandered among the trees,  
alone with my suffering;  
along came that old dream  
and crept into my heart.

Who taught you this little word,  
you tiny birds in the airy heights?  
Be quiet! if my heart hears it,  
then all my pain will return.

"It came from a young woman,  
who sang it again and again;  
that is how we tiny birds captured  
this pretty, golden word."

You should not explain this to me now,  
you tiny, cunning birds;  
you wanted to steal my grief from me,  
but I trust no one.

Dear sweetheart, lay your hand on my heart; -  
ah, do you hear the hammering inside?  
inside there lives a carpenter, wicked and evil:  
he's building my coffin.

He hammers and pounds by day and by night;  
it has been a long time since I could sleep.  
Ah, hurry, Mister Carpenter,  
finish so that I can sleep.



## 5. Schöne Wiege meiner Leiden

Schöne Wiege meiner Leiden,  
schönes Grabmal meiner Ruh',  
schöne Stadt, wir müssen scheiden, -  
Lebe wohl! ruf ich dir zu.

Lebe wohl, du heil'ge Schwelle,  
wo da wandelt Liebchen traut;  
lebe wohl! du heil'ge Stelle,  
wo ich sie zuerst geschaut.

Hätt' ich dich doch nie gesehen,  
schöne Herzenskönigin!  
Nimmer wär' es dann geschehen,  
daß ich jetzt so elend bin.

Nie wollt' ich dein Herze rühren,  
Liebe hab' ich nie erfleht;  
nur ein stilles Leben führen  
wollt' ich, wo dein Odem weht.

Doch du drängst mich selbst von hinnen,  
bitter Worte spricht dein Mund;  
Wahnsinn wühlt in meinen Sinnen,  
und mein Herz ist krank und wund.

Und die Glieder matt und träge  
schlepp' ich fort am Wanderstab,  
bis mein müdes Haupt ich lege  
ferne in ein kühles Grab.

Pretty cradle of my sorrows,  
pretty tombstone of my rest,  
pretty town - we must part, -  
farewell! I call to you.

Farewell, you holy threshold,  
across which my darling would tread;  
farewell! you sacred spot  
where I first saw her.

Would that I had never seen you,  
lovely queen of my heart!  
Never would it then have happened,  
that I would now be so wretched.

I never wished to touch your heart,  
I never begged for love;  
all I wished was to lead a quiet life  
where your breath could stir me.

Yet you yourself pushed me away from you,  
with bitter words at your lips;  
Madness filled my senses,  
and my heart is sick and wounded.

And my limbs are heavy and sluggish;  
I'll drag myself forward, leaning on my staff,  
until I can lay my weary head  
in a cool and distant grave.



## 6. Warte, warte wilder Schiffmann

Warte, warte, wilder Schiffmann,  
gleich folg' ich zum Hafen dir;  
von zwei Jungfrauen nehm' ich Abschied,  
von Europa und von ihr.

Blutquell, rinn' aus meinen Augen,  
Blutquell, brich aus meinem Leib,  
daß ich mit dem heißen Blute  
meine Schmerzen niederschreib'.

Ei, mein Lieb, warum just heute  
schaudert's dich, mein Blut zu sehn?  
Sahst mich bleich und herzeblutend  
lange Jahre vor dir stehn!

Kennst du noch das alte Liedchen  
von der Schlang' im Paradies,  
die durch schlimme Apfelgabe  
unsern Ahn ins Elend stieß.

Alles Unheil brachten Äpfel!  
Eva bracht' damit den Tod,  
Eris brachte Trojas Flammen,  
du brachst'st beides, Flamm' und Tod.

## 7. Berg' und Burgen schau herunter

Berg' und Burgen schau herunter  
in den spiegelhellen Rhein,  
und mein Schiffchen segelt munter,  
rings umglänzt von Sonnenschein.

Ruhig seh' ich zu dem Spiele  
goldner Wellen, kraus bewegt;  
still erwachen die Gefühle,  
die ich tief im Busen hegt'.

Freundlich grüssend und verheißend  
lockt hinab des Stromes Pracht;  
doch ich kenn' ihn, oben gleißend,  
birgt sein Innres Tod und Nacht.

Oben Lust, im Busen Tücken,  
Strom, du bist der Liebsten Bild!  
Die kann auch so freundlich nicken,  
lächelt auch so fromm und mild.

Wait, wait, wild boatman,  
soon I'll follow you to the harbor;  
from two maidens I am taking my leave,  
from Europe and from Her.

Stream of blood, run from my eyes,  
stream of blood, burst from my body,  
so that with this hot blood  
I can write down my agonies.

Ah, my dear, why just today  
do you shudder to see my blood?  
You've seen me pale, my heart bleeding,  
standing before you for many years!

Do you know that old song  
about the serpent in Paradise  
who, by wickedly giving an apple,  
threw our ancestors into misery?

Apples have caused every ill!  
Eve brought death through them,  
Eris caused the flames of Troy;  
and you brought both, flame and death.

Mountains and castles gaze down  
into the mirror-bright Rhine,  
and my little boat sails merrily,  
the sunshine glistening around it.

Calmly I watch the play  
of golden, ruffled waves surging;  
silently feelings awaken in me  
that I have kept deep in my heart.

With friendly greetings and promises,  
the river's splendor beckons;  
but I know it - gleaming above  
it conceals within itself Death and Night.

Above, pleasure; at heart, malice;  
O river, you are the very image of my beloved!  
She can nod with just as much friendliness,  
also smiling so devotedly and gently.



## 8. Anfangs wollt ich fast verzagen

Anfangs wollt' ich fast verzagen,  
und ich glaubt', ich trüg' es nie;  
und ich hab' es doch getragen -  
aber fragt mich nur nicht, wie?

At first I almost despaired,  
and I thought I would never be able to bear it;  
yet even so, I have borne it -  
but do not ask me how.

## 9. Mit Myrten und Rosen

Mit Myrten und Rosen, lieblich und hold,  
mit duft'gen Zypressen und Flittergold,  
möcht' ich zieren dies Buch wie 'nen Totenschrein,  
Und sargen meine Lieder hinein.

With myrtle and roses, lovely and pretty,  
with fragrant cypresses and gold tinsel,  
I would decorate this book like a coffin  
and bury my songs inside it.

O könnt' ich die Liebe sargen hinzu!  
Am Grabe der Liebe wächst Blümlein der Ruh',  
da blüht es hervor, da pflückt man es ab, -  
doch mir blüht's nur, wenn ich selber im Grab.

O if only I could bury my love there as well!  
On the grave of Love grows the blossom of peace;  
it blooms and then is plucked, -  
yet it will bloom for me only when I am myself in the grave.

Hier sind nun die Lieder, die einst so wild,  
wie ein Lavastrom, der dem Ätna entquillt,  
Hervorgestürzt aus dem tiefsten Gemüt,  
und rings viel blitzende Funken versprüht!

Here now are the songs which, once so wild,  
like a stream of lava that flowed from Etna,  
burst from the depths of my heart,  
and spray glittering sparks everywhere!

Nun liegen sie stumm und totengleich,  
nun starren sie kalt und nebelbleich,  
doch aufs neu die alte Glut sie belebt,  
wenn der Liebe Geist einst über sie schwebt.

Now they lie mute and death-like,  
now they stare coldly, pale as mist,  
but the old glow will revive them afresh,  
when the spirit of love someday floats above them.

Und es wird mir im Herzen viel Ahnung laut:  
der Liebe Geist einst über sie taut;  
einst kommt dies Buch in deine Hand,  
du süßes Lieb im fernen Land.

And in my heart the thought grows loud:  
the spirit of love will someday thaw them;  
someday this book will arrive in your hands,  
you, my sweet love in a distant land.

Dann löst sich des Liedes Zauberbann,  
die blaßen Buchstaben schaun dich an,  
sie schauen dir flehend ins schöne Aug',  
und flüstern mit Wehmut und Liebeshauch.

Then shall the songs' magic spell be broken,  
and the white letters shall gaze at you;  
they'll gaze beseechingly into your lovely eyes,  
and whisper with sadness and a breath of love.

Translations © Emily Ezust  
from The Lied and Art Song Texts Page  
[www.lieder.net](http://www.lieder.net)



***Happnin'* The U of A Jazz Choir**  
**Liana Bob, Director**

**Saturday, April 2, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**



## **Program**

### ***Happnin' The University of Alberta Jazz Choir***

Down South Camp Meetin'

Fletcher Henderson  
arr Réjean Marois

Straighten Up And Fly Right

arr Réjean Marois

Sermonette

Lyrics by Jon Hendricks

Julian Adderly  
arr by Réjean Marois

### **Small Ensembles**

Autumn Leaves

Johnny Mercer

**David Noton, piano**

**Aleks Argals, bass**

**Shauna Hosegood, drums**

Guest Artist **Marty Majorowicz, trombone**

River

Joni Mitchell

**Liz Chapman, pianist**

**Gail Sidonie Sobat, vocalist**

My Funny Valentine

Richard Rodgers

Lyrics by Lorenz Hart

**Alto Lo, vocalist**

I Could Write a Book

Richard Rodgers and Lorenz Hart

**Matthew Lee, vocalist**

Somewhere Over the Rainbow / If I Only Had a Brain

Harold Arlen

Lyrics by EY Harburg

**Ian Trace and Shannon MacSween, vocalists**

### ***Happnin' The University of Alberta Jazz Choir***

Kristallen Den Fina

Swedish Folk ballad  
adapt/arr by Peder Karlsson



Stompin' at the Savoy

Edgar Sampson, Andy Razaf,  
Benny Goodman, Check Webb  
arr by Réjean Marois

## **Intermission**

### **Small Ensembles**

Blue Monk

David Noton, piano  
Aleks Argals, bass  
Shauna Hosegood, drums

Thelonius Monk

Otoño Porteño

Gail Sidonie Sobat, vocalist

Astor Piazzolla

I Wish You Love

English lyrics Albert Beach

French lyrics by Charles Trenet

Caleb Nelson, vocalist/pianist

Charles Trenet

A Fine Romance

Ellison Richmond and Maria Chen, vocalists

Jerome Kern

Stolen Moments

Kim Denis and Liz Chapman, vocalists

Oliver Nelson

### ***Happnin' The University of Alberta Jazz Choir***

A Nightingale Sang in Berkley Square

Lyrics by Eric Maschwitz

Manning Sherwin

arr Gene Puerling

Alright Ok You Win

Lyrics by Sid Wyche and Mayme Watts

Sid Wyche and Mayme Watts

arr Dave Pierce

Jubilee

Bobby McFerrin  
adapt Réjean Marois



**Happnin' The U of A Jazz Choir**  
**Liana Bob, Director**

**Vocalists**

Liz Chapman  
Shannon MacSween  
Kim Denis  
Gillian Scarlett  
Gail Sidonie Sobat  
Maria Chen  
Ian Trace  
Matthew Lee  
Caleb Nelson  
Alto Lo  
Ellison Richmond  
Billy Wunarto

**Rhythm Section**

David Noton, piano  
Aleks Argals, bass  
Shauna Hosegood,  
drums

**Acknowledgments**

**Happnin'** would like to thank Dr Leonard Ratzlaff and the Music Department, Russ Baker, our sound engineer, Réjean Marois and Dave Pierce, the arrangers, our faithful donors, and all of the musicians for their hard work throughout the year.



**Faculty Recital**

**Milton Schlosser, piano  
Guillaume Tardif, violin  
Tanya Prochazka, cello**

**Sunday, April 3, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**



## Program

Trio in G Minor, Op. 17 (1842)	Clara Schumann
Allegro moderato	(1819-1896)
Scherzo - Tempo di Menuetto	
Andante	
Allegretto	

Phantasiestücke for Piano, Violin and Cello, Op. 88 (1846)	Robert Schumann
Romanze	(1810-1856)
Humoreske	
Duett	
Finale	

## Intermission

Piano Trio No. 2 in C Minor, Op. 66 (1846)	Felix Mendelssohn
Allegro energico e con fuoco	(1809-1847)
Andante espressivo	
Scherzo – Molto allegro quasi presto	
Finale – Allegro appassionato	

## Milton Schlosser, piano

Professor of Music and Director of Music at the University of Alberta in Camrose, Alberta.

MMus and DMus in piano performance, University of Alberta. Piano studies with Robert Stangeland and Stéphane Lemelin. Recipient of scholarships and awards to further studies in Salzburg, Banff, Brussels, and New York with Hans Graf, Claude Frank, and Madeline Bruser, Frederic Rzewski.

Performs as solo and chamber recitalist, vocal and choral accompanist, and soloist with orchestra.

CD recordings: 1997, *Landsmål: The Lyrical Dialect of Edvard Grieg*, with cellist Tanya Prochazka and soprano Kathleen Corcoran; In 1999, *Frederic Rzewski's De Profundis and North American Ballads*; in 2004, *Bohemian Woods*, with cellist Tanya Prochazka.

Cited for excellence in teaching; recipient of Wilfrid R. May Scholarship for Career Development in recognition of exceptional achievement (Government of Alberta). Also active as organist, composer, and scholar. Author of choral arrangements to *Deux Chansons Canadiennes*, published in 2004 by Colla Voce Music (Indianapolis, US). Presented lectures and papers at national and international conferences on the topic of music, gender, and sexuality. As administrator, has been active in the field of curriculum development, from early childhood music education to the Camrose community (1987) and the recent Augustana Faculty's Bachelor of Music program.



### **Tanya Prochazka, cello**

Associate Professor of Cello, and Chamber Music at the University of Alberta in Edmonton. Conductor, University Symphony Orchestra, Academy Strings Orchestra.

Cello studies with Marianne Maxwell, Henri Touzeau, André Navarra (Paris Conservatoire) and Janos Starker (Indiana University). Granddaughter of acclaimed conductor Albert Coates. Prize-winner at the Australian Broadcasting Commission Concerto Competition, the Cassado Competition (Florence), the International Tribune (Czechoslovakia); Semi-finalist, Tchaikovsky Competition (Moscow); Suggia Prize (London). Early professional activities in Vienna with Ensemble I, touring throughout Europe, the Middle East, Southeast Asia and Australia. Moved to London, and performed throughout Great Britain as soloist and chamber musician, regularly broadcast by the BBC. Taught at the Royal Academy of Music and at the Guildhall School of Music in London.

Moved to Edmonton in 1986. Maintains a busy schedule of solo and chamber music appearances with many prominent local and visiting artists. Numerous CD productions, including the world premiere recording of *the New Goldberg Variations*, with pianist Jacques Després; *Bohemian Woods*, music by Dvořák, Janáček and Martinů, with pianist Milton Schlosser; *American Cello Masterpieces*; *Poulenc, Fauré and Saint-Saëns*; *Landsmål*; *Canadian Solo Cello Works by Fisher and Ho*; *The Passionate Englishman*.

### **Guillaume Tardif, violin**

Assistant Professor of Violin and Chamber Music at the University of Alberta in Edmonton.

DMA, Eastman School of Music, University of Rochester, M. Mus and Premier Prix de Violon from the Conservatoire du Québec. Violin studies with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer.

Appeared as soloist with various orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC Glenn-Gould Studio, Toronto), the Paraiba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Palace, Hungary). Former leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, and the New Brandon Trio. Collaborations with many leading artists, such as Bobby McFerrin, Malcolm Bilson, Mendi Rodan, Kristian Bezuidenhout, George Crumb. Performed as soloist or in recital in major venues and universities across Canada, and for the Canadian embassies in Peru, Norway, Sweden and Brazil. TV, radio and internet broadcasts on various national and international networks. Served as guest artist and teacher at major universities and conservatories in Canada, South America and Europe. Taught at Brandon University (2000-2003); Eastman Fellowship (1998-2000).

President of the Alberta String Association. Arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini. Completed 2 CD recordings: 2005, *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt; 2004, *Virtuoso Encores* (Dell'Arco Publications).



## Upcoming Events

### April

4 Monday, 12:10 pm

*Music at Noon,*

#### **Convocation Hall Student Recital Series**

Featuring students from the

Department of Music

Free admission

5 Tuesday, 8:00 pm

Doctor of Music Recital

**Eleni Pappa, piano**

Free admission

6 Wednesday, 8:00 pm

Master of Music Recital

**Trevor Sanders, guitar**

Free admission

8 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, Conductor**

Admission: \$10/student/senior, \$15/adult

9 Saturday, 8:00 pm

Music at Convocation Hall

**Patricia Tao and Jacques Després,**

**two pianos, four hands**

Wolfgang Amadeus Mozart

*Sonata for Two Pianos*

*in D Major, K 448*

Paul Dukas

*The Sorcerer's Apprentice*

Frederic Rzewski

*Winnsboro Cotton Mill Blues*

Johannes Brahms

*Sonata for Two Pianos*

*in F Minor, Op 34b*

Admission: \$15/student/senior, \$20/adult

10 Sunday, 3:00 pm

**The University of Alberta**

**Concert Band**

**Wendy Grasdahl, Director**

Featuring works by Robert Russell

Bennett, Edward Elgar, Norman Dello

Joio, Camille Saint-Saëns

and more...

Admission: \$10/student/senior, \$15/adult

10 Sunday, 3:00 pm

Master of Music Recital

**Rob Curtis, choral conducting**

Featuring works by

Purcell, Aguiar, Stanford,

Janequin, de Lassus, Brahms,

Somers, Henderson, and Debussy

St Timothy's Anglican Church

Free admission

10 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

Schumann *Konzertstück*, Op 86

for Four Horns and Orchestra

Shostakovich *Cello Concert No. 1* Soloist

**Anthony Bacon**, USO Concerto

Competition Winner, Amthony Bacon

Moussorgsky

*Pictures at an Exhibition*

Admission: \$10/student/senior, \$15/adult

11 Monday, 12:00 noon

**Noon Hour Organ Recital**

featuring graduate and undergraduate

students of the University of Alberta

Department of Music

Free admission

***Please donate to Campus Food Bank***

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).







DEPARTMENT OF  
**MUSIC**



**Arts Building  
University of Alberta**

## **Music At Noon**

### **Student Recital Series**

**Monday, April 4, 2005 at 12:10 pm**

#### **Program**

Sonatine (1951)

II. Andante ma non troppo

I. Allegro

Eugene Bozza  
(1905-1991)

**Jeremy Maitland, trumpet**  
**Ryan Frizzell, trumpet**  
**Dubrena Myroon, french horn**  
**Audrey Ochoa, trombone**  
**André Guigui, tuba**

"Duo Sonata" No. 4 in F Major (1761)

I. Allegro moderato

II. Lamentable

Wilhelm Friedemann Bach  
(1710-1784)

**Sherri Roy, oboe**  
**Leigh-Anne Rattray, flute**

Fantasien, Op.116 (1892)

1. Capriccio - Presto Energico

2. Intermezzo - Andante

3. Capriccio - Allegro Passionato

Johannes Brahms  
(1833-1897)

**Rover Lai, piano**

Piano Trio in G Major (1880)

I. Andantino con moto allegro

Claude Debussy  
(1862-1918)

**Remi Do, piano**  
**Corinne Ludwig, violin**  
**Kathleen Ludwig, violin**









DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

**Christian Bérubé, bass**  
and  
**Rachel Stefan, piano**

**Monday, April 4, 2005 at 4:30 pm**

### Program

Songs and Dances of Death  
(text by A A Golenishtchev-Kutusov)  
1. Lullaby  
2. Serenade  
3. Trepak  
4. Commander-in-Chief

Modeste Mussorgsky  
(1835-1881)

### (BREAK – 5 minutes)

African-American spirituals  
Come Go with Me (traditional)  
Deep River (traditional; arr. H.T. Burleigh)  
Go Down in de Lonesome Valley (traditional; arr. H.T. Burleigh)  
Ol' Man River (Jerome Kern and Oscar Hammerstein II)

Like a Sick Eagle (text by Keats)  
Maple Leaves (text by Thomas Bailey Aldrich)  
Charlie Rutlage  
A Son of a Gambolier

Charles Ives  
(1874-1954)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree.

Mr Bérubé is a recipient of an Abigail Edith Condell Memorial Scholarship in Music, a Richard Eaton Scholarship in Music and a Beryl Barns Memorial Award (Undergraduate).







# In Recital

**Konstantina Pappa, violin**

**Eleni Pappa, piano**

Candidate for the Doctor of Music degree in  
Piano Performance

**Tuesday, April 5, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**







## Program

Sonata for Piano and Violin in D Major, KV 306 (300l) (1778) Allegro con spirito Andantino cantabile Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Sonata No. 1 for Violin and Piano (1963) Andante Allegretto Largo Allegretto scherzando	Alfred Schnittke (1934-1998)

## Intermission

Sonata No. 3 for Violin and Piano (1902-1914) Adagio Allegro Adagio (Cantabile)	Charles E Ives (1874-1954)
--	-------------------------------

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Pappa.

Ms Pappa is a recipient of a Provost Doctoral Entrance Award, a Flore Shaw Graduate Scholarship in Music and a Baryl Barns Memorial Award (Graduate).



## Upcoming Events

### April

6 Wednesday, 8:00 pm

Master of Music Recital

**Trevor Sanders, guitar**

Free admission

8 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, Conductor**

Admission: \$10/student/senior, \$15/adult

9 Saturday, 8:00 pm

Music at Convocation Hall

**Patricia Tao and Jacques Després,  
two pianos, four hands**

Wolfgang Amadeus Mozart *Sonata for  
Two Pianos in D Major, K 448*

Paul Dukas *The Sorcerer's Apprentice*

Frederic Rzewski *Winnsboro Cotton*

*Mill Blues*

Johannes Brahms *Sonata for Two Pianos  
in F Minor, Op 34b*

Admission: \$15/student/senior, \$20/adult

10 Sunday, 3:00 pm

**The University of Alberta**

**Concert Band**

**Wendy Grasdahl, Director**

Featuring works by Robert Russell

Bennett, Edward Elgar, Gordon Jacob,

Norman Dello Joio, and

Camille Saint-Saëns

Admission: \$10/student/senior, \$15/adult

10 Sunday, 3:00 pm

Master of Music Recital

**Rob Curtis, choral conducting**

Featuring works by Purcell, Aguiar,

Stanford, Janequin, de Lassus, Brahms,

Somers, Henderson, and Debussy

St Timothy's Anglican Church

Free admission

10 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

Schumann *Konzertstück, Op 86*

for Four Solo Horns and Orchestra

Shostakovich *Cello Concert No. 1*

Soloist **Anthony Bacon,**

Winner, USO Concerto Competition

Moussorgsky

*Pictures at an Exhibition*

Admission: \$10/student/senior, \$15/adult

11 Monday, 12:00 noon

**Noon Hour Organ Recital**

featuring graduate and undergraduate

students of the University of Alberta

Department of Music

Free admission

11 Monday, 8:00 pm

Master of Music Recital

**Ruston Vuori, piano**

Free admission

15 Friday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Monday, 8:00 pm

**Composers Concert**

Featuring recent works of

**U of A Student Composers**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baci, piano**

Studio 27, Fine Arts Building

Free admission

## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change

without notice. Please call 492-0601 to confirm concerts (after

office hours a recorded message will inform you of any changes to  
our schedule).





# In Recital

## **Trevor Sanders, guitar**

Candidate for the Master of Music degree in  
Applied Music

**Wednesday, April 6, 2005 at 8:00 pm**



Convocation  
Hall

**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**



## Program

Sir John Smith his Almaine (date unknown, published 1610)	John Dowland
Fantasia	(1563-1626)

Cello Suite No. 1, BWV 1007 (1720)	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	arr Trevor Sanders
Courante	
Sarabande	
Minuet I	
Minuet II	
Gigue	

La Source du Lyson, Op. 47 (c.1878)	Napoleon Coste
	(1806-1883)

Two Pieces (1882)	Astor Piazzolla
Milonga del Angel	(1921-92)
La Muerte del Angel	arr Baltazar Benítez

## Intermission

El Decameron Negro (1881)	Leo Brouwer
La Arpa del Guerrero	(b.1939)
La Huida de los Amantes por el Valle de los Ecos	
Ballada de la Doncella Enamorada	

Concierto de Aranjuez (1939)	Joaquin Rodrigo
Allegro con spirito	(1901-1999)
Adagio	
Allegro gentile	

**Roger Admiral, piano**

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Sanders.

Mr Sanders is a recipient of a Beryl Barns Memorial Award (Graduate) and an Alberta Baroque Music Society Scholarship in Music.

Reception to follow



## Program Notes

The program begins with two pieces by the great Renaissance composer and lutenist, John Dowland. The source for these works is Robert Dowland's (his son) lute method entitled *A Varietie of Lute Lessons* (1610)<sup>1</sup>, and is arranged from the lute tablature found within (tablature being a method of notating lute music using letters instead of notes). *Sir John Smith his Almaine* (or Allemande) is a regal, moderately paced dance of German origins, and the *Fantasia* is a free-form work.

The First Cello Suite (BWV 1007) is a collection of stylized dances composed during J.S. Bach's service as *Capellmeister* for the court of Prince Leopold on Anhalt-Cöthen (a period noted for the production of numerous secular instrumental works). It begins with an improvisatory *Prelude*; followed by an *Allemande*; a humorous *Courante* (a dance in three); a dignified *Sarabande* (a slow dance in three with emphasis on the second beat); two *Minuets* (the second more somber than the first); and finally a lively *Gigue* in 6/8 time. Though often transcribed for guitar, I believe that this is the first instance done so at sounding pitch (they are usually transposed to different keys more "suited" for the guitar).

Napoleon Coste was a pupil of the great classical-era guitarist and pedagogue, Fernando Sor. *La Source du Lyson* is a programmatic piece inspired by the river Lyson whose source is near the French village of *Nans-sous-Ste. Anne*. It begins with a flowing *Allegro*, followed by a slow pastoral idyll, finishing with a lengthy *Rondeau Villageois* (depicting a village celebration).<sup>2</sup>

The two pieces that end the first half are arrangements of works by Astor Piazzolla, an Argentinean composer associated primarily with the *tango*. Both are typical to this dance in their combination of passion and tragedy, yet whereas the *Milonga* achieves this character through sensuousness and sadness, *La Muerte del Angel* does so through turbulence and bluster.

*El Decameron Negro* (or "The Black Decameron") by the Cuban composer, Leo Brouwer, is another programmatic piece inspired by a collection of African folk tales, passed down in an oral tradition. Translated, they are *The Harp of the Warrior*, *The Lovers' Flight through the Valley of Echoes*, and *Ballad of the Damsel in Love*.<sup>3</sup>

The final is Joaquín Rodrigo's *Concierto de Aranjuez*, a work inspired by the royal palace and grounds of Aranjuez (located between Madrid and Toledo in Spain). It begins with a lively first movement, followed by a haunting *adagio* (inspired by Rodrigo's honeymoon walks through the gardens of Aranjuez) and festive movement based on a folk-like melody. This is one of the most recognizable works for the guitar. Roger Admiral will perform the orchestral reduction.<sup>4</sup>

---

<sup>1</sup> Robert Dowland, *A Varietie of Lute Lessons, facsimile ed.* (London: Schott and Co. Ltd., 1958)

<sup>2</sup> Napoleon Coste, *The Collected Guitar Works v5: Published Solo Works Opus Nos. 42-49*. Edited by Simon Wynberg (Heidelberg, Germany: Chanterelle Verlag, 1981), p. viii.

<sup>3</sup> Leo Brouwer, *The Black Decameron*, performed by John Williams and the London Sinfonietta, conducted by Steven Mercurio (Sony Music Entertainment Inc., 1997), p. 7-8.

<sup>4</sup> Joaquín Rodrigo, *Concierto de Aranjuez*, performed by Pepe Romero and the Academy of St. Martin in the Fields, conducted by Sir Neville Marriner (Philips Classics Productions, 1994), p. 6,



## Upcoming Events

### April

8 Friday, 8:00 pm

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, Conductor**

Featuring Vaughan Williams *Mass in*

*G Minor*; Britten *Flower Songs*;

Chatman *Elizabethan Spring*;

Tippett *Dance, Clarion Air*

Admission: \$10/student/senior, \$15/adult

9 Saturday, 8:00 pm

Music at Convocation Hall

**Patricia Tao and Jacques Després,**

**two pianos, four hands**

Wolfgang Amadeus Mozart *Sonata for*

*Two Pianos in D Major, K 448*

Paul Dukas *The Sorcerer's Apprentice*

Frederic Rzewski *Winnsboro Cotton*

*Mill Blues*

Johannes Brahms *Sonata for Two Pianos*

*in F Minor, Op 34bis*

Admission: \$15/student/senior, \$20/adult

10 Sunday, 3:00 pm

**The University of Alberta**

**Concert Band**

**Wendy Grasdahl, Director**

Featuring works by Robert Russell

Bennett, Edward Elgar, Gordon Jacob,

Norman Dello Joio, and Camille

Saint-Saëns

Admission: \$10/student/senior, \$15/adult

10 Sunday, 3:00 pm

Master of Music Recital

**Rob Curtis, choral conducting**

Featuring works by Purcell, Aguiar,

Stanford, Janequin, de Lassus, Brahms,

Somers, Henderson, and Debussy

St Timothy's Anglican Church

Free admission

10 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

Schumann *Konzertstück, Op 86*

for Four Solo Horns and Orchestra

Shostakovich *Cello Concert No. 1*

Soloist **Anthony Bacon,**

Winner, USO Concerto Competition

Moussorgsky

*Pictures at an Exhibition*

Admission: \$10/student/senior, \$15/adult

11 Monday, 12:00 noon

**Noon Hour Organ Recital**

featuring graduate and undergraduate

students of the University of Alberta

Department of Music

Free admission

11 Monday, 8:00 pm

Master of Music Recital

**Ruston Vuori, piano**

Free admission

15 Friday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Monday, 8:00 pm

**Composers Concert**

Featuring recent works of

**U of A Student Composers**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baci, piano**

Studio 27, Fine Arts Building

Free admission



## Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change

without notice. Please call 492-0601 to confirm concerts (after

office hours a recorded message will inform you of any changes to our schedule).



# In Recital

**Tony Luca Caruso, tenor**

Assisted by

**Albert Chan, piano**

**Friday, April 8, 2005 at 8:00 pm**

***Studio 27***

**Fine Arts Building**



DEPARTMENT OF  
**MUSIC**



## **Program**

O Sole Mio	Eduardo Di Capua (1865-1917)
Mattinata	Ruggiero Leoncavallo (1857-1919)
Nina	Composer Unknown
Ouvre Tes Yeux Bleus	Jules Massenet (1842-1912)
Gesegnet Sei	Hugo Wolf (1860-1903)
Ich Liebe Dich	Ludwig van Beethoven (1796-1800)
Marechiare	Paolo Tosti (1846-1916)

## **Intermission** (10 minutes)

La Spagnola	Vincenzo Di Chiara (1864- 1937)
O Del Mio Dolce Ardor	Christoph Willibald von Gluck (1714-1787)
Musica Proibita	Stanislao Gastaldon (1861-1939)
O Cessate Di Piagarmi	Alessandro Scarlatti (1660-1725)
Core 'ngrato	Salvatore Cardillo (1874-1947)
Wie Viele Zeit Verlor Ich, Dich Zu Lieben	Hugo Wolf (1860-1903)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Caruso.

Mr Caruso is a recipient of an Anne Burrows Music Foundation, a Beryl Barns Memorial Award (Undergraduate) and a CWL Scholarship.



## Translations

### O Sole Mio (O My Sun)

Sheer delight is a day of sunshine, a clear blue sky when the storm is over! The very freshness brings a festive feeling! What sheer delight is a day of sunshine! Another sunshine, with brighter rays, is shed upon me from your dear face! The sun, the sun that warms me is in your face, is in your face! When twilight's falling and the sun is setting a sense of sorrow pervades my being; Beneath your window would I tarry dreaming when twilight's falling and the sun is setting.

Translated by Richard Costello.

### Mattinata (Morning)

The dawn, dressed in white, has already opened the door to the sun, and with pink fingers caresses the myriads with flowers. A mysterious trembling seems to disturb all nature, yet you will not get up, and vainly I stand here sadly and sing. Dress yourself, too, in white and open the door to your serenader! Where you are not, all is dark, where you are, love is born!

Translated by Antonio Giuliano

### Nina (Nina)

Three days are that Nina in bed stays. The slumber murders her. Waken her! For pity's sake! Cymbals and drums and shawms! Waken my little Nina for me so that she may sleep no more. And while the Doctor goes to visit her, dear Nina for love stays.

Translated by James P Dunn

### Ouvre Tes Yeux Bleus (Open Your Blue Eyes)

Open thy blue eyes to the dawning now high above. Hear the warbler greeting the morning with song of love. The dawn unfolds the budding roses; O come with me. To cull the daisies it discloses. I call to thee. I call to thee. Why behold nature in her splendor with ruptured gaze? A mystery far more tender than summer days 'tis in me. Yonder bird is calling with all its art while the sun's bright rays on us falling Fill all my heart.

Translated by Willis Wager

### Gesegnet Sei (Blessed Be He)

Blessed be He by whom the world was brought forth. How excellently he created it all. He created the sea and it's bottomless depths. He created the ships that glide over it. He created paradise with eternal light. He created beauty and your face.

Translated by Donna Bareket

### Ich Liebe Dich (I Love You)

I love you as you love me. True our love is ever-caring. There was no rough, there was no smooth, that you and me weren't sharing. And trouble shared is trouble halved, when troubles are allying; you were the comfort for my part, your laments made me crying. So be God's blessing upon you My joy, my life, my being. The Lord may keep and shelter you, protect and keep us living.

Translated by Bertram Kottmann

### Marechiare (Clear Ocean)

When the moon rises over Marechiare, even the fish tremble with love. In the bosom of the sea, the waves churn with joy and change their color. In Marechiare, a balcony smiles. My passion flies there. Beneath it, the water murmurs and a carnation perfumes the air.

Translated by Jean Peccei

### La Spagnola (The Spanish Girl)

She came from Spain La Spagnola. Spain was the land of her birth. Men know her as a Cajoler. Full of romance and of mirth! Men are entranced by her wondrous charms, For every heart she'll delight! They yearn to hold within their arms, so all their cares will take flight! Ah! The Spanish girl, loveliest flower of Spain! When the music begins to play, then you can dance all your cares away. Dance and sing all the night and say Spanish flow'r dance our cares away.

Translated by Unknown

### O Del Mio Dolce Ardor (Of My Sweet Ardor)

Oh, desired object Of my sweet ardor, the air which you breathe, at last I breathe. Wherever I turn, your lovely features paint love for me. My thoughts imagine the most happy hopes and in the longing which fills my bosom I seek you, I call you, I hope, and I sigh.

Translated by James P. Dunn

### Musica Proibita (Prohibited Music)

Underneath my balcony every evening I hear a love-song. Repeated several times by a young man, and it makes my heart beat faster. I'd like to sing it to a woman. O how sweet is that melody! O how pretty, how I love to hear it! My mother will not let me sing it, though why she would forbid me, I don't know. Now that she is out I am going to sing the song that I found so exciting.

Translated by Antonio Giuliano



**O Cessate Di Piagarmi (O Stop Wounding Me)**

O stop wounding me! O leave me to die! Eyes so ungrateful and merciless. More than ice and more than marble. Cold and deaf to my sufferings! More than a snake, more than an asp, cruel and unhearing to my sighs, eyes so proud, unseeing and ferocious, you have power to make me well again, and you enjoy my fainting.

Translated by James P Dunn

**Core 'ngrato (Ungrateful Heart)**

Catari, Catari, why do you tell me these words of bitterness, why only things that torment me Catari? Don't forget that once I gave you my heart, Catari, don't forget! Catari, Catari, why do you say these things that make me suffer? You never think of my pain, you never think if it, you don't care. Ungrateful heart, you took my life from me and now it's all over, you no longer think of me! Catari, Catari, you don't know that in a church I prayed to God! I even told the confessor that I suffer for you. I suffer. I can't believe this! And the Priest, who is a Holy person said, "My son, leave her alone. Leave her be! " Ungrateful heart, you took my life from me and now it's all over, you no longer think of me!

Translated by Tony Caruso

**Wie Viele Zeit Verlor Ich, Dich Zu Lieben  
(How Much Time I Lost in Loving You)**

How much time I lost in loving you! Had I only loved God in all that time, a place in Paradise would now be mine. A saint would then be seated at my side. And because I loved you, beautiful fresh face, I forfeited the light of Paradise. And because I loved you, fair violet, I now shall never enter Paradise.

Translated by Eugene Hartzell





# Madrigal Singers

**The University of Alberta**

**Madrigal Singers**

**Leonard Ratzlaff, conductor**

**Kathleen Skinner, Assistant Conductor**

**Friday, April 8, 2005 at 8:00 pm**



**Convocation  
Hall**

**Arts Building  
University of Alberta**





## **Program**

Dance, Clarion Air (1952)

Michael Tippett  
(1905-1998)

**Kripa Nageshwar and Kimberley Denis, soprano**

**Kristel Harder, alto**

**Caleb Nelson, tenor**

**Rob Curtis, bass**

Mass in G Minor (1921)

Ralph Vaughan Williams  
(1872-1958)

I. Kyrie

**Kym White, soprano**

**Shannon Robertson, alto**

**Caleb Nelson, tenor**

**Rob Curtis, bass**

II. Gloria

**Kathleen Skinner, soprano**

**Kristel Harder, alto**

**CD Saint, tenor**

**Jordan van Biert, bass**

III. Credo

**Valerie Andriowski, soprano**

**Liana Bob, alto**

**Nathan Letourneau, tenor**

**Rob Clark, bass**

IV. Sanctus

Osanna I

Benedictus

**Kimberley Denis, soprano**

**Amy Gartner, alto**

**WeiHsi Hu, tenor**

**Rob Curtis, bass**

Osanna II

V. Agnus Dei

**Dawn Bailey, soprano**

**Erin Hooper, alto**

**Alex Eddington, tenor**

**Rob Clark, bass**

**Intermission**



An Elizabethan Spring (1983)

Stephen Chatman  
(b. 1950)

**Kathleen Skinner, Conductor**

Five Flower Songs (1950)

Benjamin Britten  
(1913-1976)

1. To Daffodils
2. The Succession of the Four Sweet Months
3. Marsh Flowers
4. The Evening Primrose
5. The Ballad of Green Broom

Two Traditional Irish Melodies

Arr. David Mooney

The Salley Gardens  
Rakes of Mallow



## Texts

### Dance, Clarion Air

Dance Clarion Air,  
Shine, stones on the shore, swept in music by the ocean,  
Ah, shine, till all this island is a crown.

*Christopher Fry*

### An Elizabethan Spring

1. Spring, the Sweet Spring  
Spring, the sweet spring, is the year's pleasant king;  
Then blooms each thing, then maids dance in a ring.

*Thomas Nashe*

2. There is a Garden in Her Face  
There is a garden in her face,  
Where roses and white lillies grow;  
A heav'nly paradise is that place,  
Wherein all pleasant fruits do flow.

Those cherries fairly do enclose  
Of orient pearl a double row;  
Which when her lovely laughter shows,  
They look like rose-buds filled with snow.

Those sacred cherries to come nigh,  
Till cherry ripe themselves do cry.

*Thomas Campion*

3. Urchins' Dance  
By the moon we sport and play,  
With the night begins our day:  
As we dance the dew doth fall;  
Trip it, little urchins all.  
Lightly as a little bee,  
Two by two, and three by three,  
Trip it, And about go we.

*Anon (c. 1600)*

### Five Flower songs

1. Fair Daffodils  
Fair Daffodils, we weep to see  
You haste away so soon:  
As yet the early-rising Sun  
Has not attain'd his noon.  
Stay, stay, until the hasting day  
Has run but to the even-song;  
And, having pray'd together, we  
Will go with you along.



## Five Flower songs (cont'd)

We have short time to stay, as you,  
We have as short a Spring;  
As quick a growth to meet decay  
As you, or any thing.  
We die, as your hours do, and dry away  
Like to the Summer's rain;  
Or as the pearls of morning's dew  
Ne'er to be found again.

*Robert Herrick*

2. The Succession of Four Sweet Months  
First, April, she with mellow showers  
Opens the way for early flowers;  
Then after her comes smiling May,  
In a more rich and sweet array;  
Next enters June, and brings us more  
Gems than those two that went before;  
Then, lastly, July comes, and she  
More wealth brings in than all those three.

*Robert Herrick*

3. Marsh Flowers  
Here the strong mallow strikes her slimy root,  
Here the dull night-shade hangs her deadly fruit;

On hills of dust the henbane's faded green,  
And pencill'd flower of sickly scent is seen;

Here on its wiry stem, in rigid bloom,  
Grows the salt lavender that lacks perfume.

At the wall's base the fiery nettle springs,  
With fruit globose and fierce with poison'd stings;

In every chink delights the fern to grow,  
With glossy leaf and tawny bloom below:

The few dull flowers that o'er the place are spread  
Partake the nature of their fenny bed.

These, with our sea-weeds, rolling up and down,  
Form the contracted Flora of our town.

*George Crabbe*



## Five Flower songs (cont'd)

### 4. The Evening Primrose

When once the sun sinks in the west,  
And dew-drops pearl the evening's breast;  
Almost as pale as moonbeams are,  
Or its companionable star,  
The evening primrose opes anew  
Its delicate blossoms to the dew  
And hermit-like, shunning the light,  
Wastes its fair bloom upon the night;  
Who, blindfold to its fond caresses,  
Knows not the beauty he possesses.  
Thus it blooms on while night is by.  
When day looks out with open eye,  
'Bashed at the gaze it cannot shun,  
It faints and withers and is gone.

*John Clare*

### 5. Ballad of Green Broom

There was an old man, Liv'd out in the wood,  
And his trade was a-cutting of broom, green broom.  
He had but one son without thought without good  
Who lay in his bed till t'was noon, bright noon;  
The old man awoke one morning and spoke  
He swore he would fire the room, that room  
If his John would not rise and open his eyes,  
And away to the wood to cut Broom, green Broom...

So Johnny arose and slipp'd on his clothes  
And away to the wood to cut Broom, green Broom...  
He sharpened his knives, and for once he contrives  
To cut a great bundle of Broom, green Broom...  
When Johnny pass'd under a lady's fine house,  
Pass'd under a lady's fine room, fine room,  
She Called to her maid: "Go fetch me" she said,  
"Go fetch me the boy that sells Broom, green Broom,  
Go fetch me the boy!"

When Johnny came in to the Lady's fine house,  
And stood in the Lady's fine room, fine room,  
"Young Johnny" she said, "Will you give up your Trade  
And marry a lady in bloom, full bloom, and marry a Lady in full bloom?"  
Johnny gave his consent and to the church they both went,  
And he wedded the Lady in bloom, full bloom;  
At market and fair, all folks do declare,  
There's none like the Boy that sold Broom, green Broom, green Broom...

*Anon*



### **The Salley Gardens**

Down by the Salley\* Gardens  
My love and I did meet;  
She passed the Salley gardens  
With little snow-white feet.  
She bid me take love easy,  
As the leaves grow on the tree;  
But I, being young and foolish,  
With her would not agree.

In a field by the river  
My love and I did stand,  
And on my leaning shoulder  
She laid her snow-white hand.  
She bid me take life easy,  
As the grass grows on the weirs;  
But I was young and foolish,  
And now am full of tears.

*W B Keats*

\*Willow

### **Rakes of Mallow**

Beauing, belleing, dancing, drinking,  
Breaking windows, cursing, sinking  
Ever raking, never thinking,  
Live the Rakes of Mallow.

Spending faster than it comes,  
Beating waiters, bailiffs, duns,  
Bacchus' true begotten sons,  
Live the rakes of Mallow.

One time naught but claret drinking,  
Then, like politicians thinking,  
To raise the sinking funds when sinking,  
Live the Rakes of Mallow.

When at home, with dada dying,  
Still for mellow water crying,  
But, where there's good claret plying,  
Live the rakes of Mallow.

Racking tenants, stewards teasing,  
Swiftly spending, slowly raising,  
Wishing to spend all their days  
In raking, as at Mallow.

Then, to end this raking life,  
They get sober, take a wife,  
Ever after live in strife,  
Wishing again for Mallow.

*Trad.*



**University of Alberta Madrigal Singers**  
**Leonard Ratzlaff, Conductor**  
**Kathleen Skinner, Assistant Conductor**

**Soprano**

Suzanne Abele  
Valerie Andriowski  
Dawn Bailey  
Gillian Brinston-Kurschat  
Leanne Dammann  
Kimberley Denis  
Jill Hoogewoonink  
Constance McLaws  
Kripa Nageshwar  
Kathleen Skinner  
Erika Vogel  
Kym White

**Alto**

Liana Bob  
Christine Browne-Munz  
Gabrielle Donnelly  
Amy Gartner  
Kristel Harder  
Erin Hooper  
Lisa Lorenzino  
Janice Marple  
Elizabeth McHan  
Ugo Nzekwu  
Evelyn Pfeifer  
Shannon Robertson  
Toscha Turner

**Tenor**

Jamie Burns  
Ryan Herbold  
Wei Hsi Hu  
Nathan Letourneau  
Jeremy Maitland  
Caleb Nelson  
Ian Trace  
Jordan Van Biert

**Bass**

Jonathan Ayers  
Montano Cabezas  
Rob Clark  
Rob Curtis  
Dan Davis  
Alex Eddington  
Luke Ertman  
Jonathan Kilgannon  
Damon MacLeod  
Adam Sweet  
Mark Tolley  
Anthony Wynne



# In Recital

**Robert Clark, baritone**

with

**Janet Scott-Hoyt, piano**

**Saturday, April 9, 2005 at 8:00 pm**

***Studio 27***

**Fine Arts Building**



DEPARTMENT OF  
**MUSIC**







## Program

Dichterliebe, Op. 48 (ca. 1840)

Robert Alexander Schumann  
(1810-1856)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen spriessen
3. Die Rose, die Lillie, die Taube
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht
8. Und wüssten's die Blumen, die kleinen
9. Das ist ein Flöten und Geigen
10. Hör' ich das Lidchen klingen
11. Ein Jüngling liebt ein Mädchen
12. Am Leuchtenden Sommermorgen
13. Ich hab' im Troum geweinet
14. Allnächtlich im Traume
15. Aus alten Märchen
16. Die alten, bösen Lieder

From *La Traviata* (1853)

Di Provenza Mar Il Suo

Giuseppe Verdi  
(1813-1901)

From *Faust* (1859)

Avant de Quitter ses Lieux

Charles Gounod  
(1818-1893)

Don Quichotte à Dulcinée (1932-33)

Chanson Romanesque

Chanson épique

Chanson à boire

Maurice Ravel  
(1875-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Clark.

Mr Clark is a recipient of an Edmonton Opera Guild Scholarship, a Beryl Barns Memorial Award (Undergraduate), and a Jason Lang Memorial Scholarship for Academic Achievement.

Reception to follow in Fine Arts Building 2-15.



## Translations

### Dichterliebe (The Loves of a Poet)

1. In the wonderfully beautiful month of May When all the buds are bursting open, There, from my own heart, Bursts forth my own love.

In the wonderfully beautiful month of May When all the birds are singing, So have I confessed to her My yearning and my longing.

2. From my tears sprout forth Many blooming flowers, And my sighing become joined with The chorus of the nightingales.

And if you love me, dear child, I will send you so many flowers; And before your window should sound The song of the nightingale.

3. The rose, the lily, the dove, the sun, I loved them all once in love's bliss. I love them no more, I love only The Small, the Fine, the Pure the One; I love only them. She herself--the source of all love--IS the rose, lily, dove, and sun I love only that which is small, Fine, pure--the one, the ONE!

4. When I gaze into your eyes, All my pain and woe vanishes; Yet when I kiss your lips, I am made wholly and entirely healthy. When I lay against your breast It comes over me like longing for heaven; Yet when you say, "I love you!" I must cry so bitterly.

5. I want to delve my soul Into the cup of the lily; The lily should give resoundingly A song belonging to my beloved. The song should shudder and tremble Like the kiss from her lips That she once gave me In a wonderfully sweet hour.

6. In the Rhine, in the holy stream Is it mirrored in the waves - With its great cathedral - That great, holy city Cologne. In the Cathedral stands an image Painted on golden leather; Into the wildness of my life Has it shone, friendly. Flowers and little cherubs hover Around our beloved Lady; The eyes, the lips, the cheeks--They match my beloved's exactly.

7. I bear no grudge, even when my heart is breaking! Love lost forever! I bear no grudge. Although you shine in diamond splendour, No beam falls into the night of your heart. I will know that for a long time. I bear no grudge, and when my heart is breaking! I truly saw you in my dreams And saw the night in the room of your heart, And saw the snake that bites your heart; I saw, my dear, how truly miserable you are. I bear no grudge.

8. And if the blooms - the small ones - knew How deeply wounded is my heart, They would weep with me To heal my pain.

And if the nightingales knew How sad and ill I am, They would let forth merrily A refreshing song. And if they knew my woe - The little golden stars - They would come down from their heights And speak their consolation to me. But all of them could not know this, Only one knows my pain; She herself has indeed torn, Torn my heart in two.

9. There is a fluting and fiddling With trumpets blaring in; In a wedding dance dances She who is my heart's whole love. There is a ringing and roaring, A drumming and sounding of shawms In between which sob and moan The lovely little angels.

10. I hear the dear song sounding That once my beloved sang. And my heart wants to burst so strongly From the savage pressure of pain. A dark longing is driving me Up into the heights of the woods Where in my tears can be dissolved My own colossal woe.

11. A young man loved a girl Who had chosen another man; This other man loved yet another girl And wed that one.

The first girl married out of spite The first, best man That happened into her path; That young man is not well off. It is an old story, Yet it remains ever new; And to he whom it has just happened, It will break his heart in two.

12. On a shining summer morning I wander around my garden. The flowers are whispering and speaking; I, however, wander silently. The flowers are whispering and speaking And look at me sympathetically. "Do not be angry with our sister, You sad, pale man."



13. I wept in my dream - I dreamed you lay in a grave. I awoke, and my tears Still flowed down my cheeks. I wept in my dream - I dreamed you had abandoned me. I awoke and I cried Bitterly for a long while. I wept in my dream - I dreamed you were still good to me. I awoke, and still Streams my flood of tears.

14. Nightly I see you in my dreams And I see you greet me, friendly, And crying out loudly, I throw myself At your sweet feet.

You look at me sorrowfully And shake your dear, blond head; From your eyes sneak forth The pearly teardrops. You say a soft word to me secretly, And give me a branch of the cypress; I awake, and the branch is gone, And I have forgotten the word.

15. From old fairy tales beckons  
To me a white hand, Where there is a singing and  
sounding Of a magical land,  
Where multicoloured flowers bloom  
In golden twilight, And glow lovely and fragrant With  
their bridal visage,  
And where green trees sing Primeval melodies; Where  
breezes sound secretly, And birds warble,  
And mist-figures rise From the earth And dance airy  
round-dances In an odd chorus,  
And blue sparks burn On every leaf and twig, And red  
lights run In a mad, chaotic circle,  
And loud springs break Out of wild marble stone, And in  
the streams--oddly-- Shine forth the reflections.  
Ah! If I could enter there And indulge my heart And  
give up my agony And be free and holy!  
Ah! This is the land of bliss That I see so often in a  
dream, But when the morning sun comes, It melts like  
mere froth.

16. The old, angry songs, The dreams angry and  
wicked--Let us now bury them. Fetch a large coffin.  
In it will I lay many things, But I will still not say quite  
what. The coffin must be still larger As the cask in  
Hidelberg.

And fetch a death bier And planks firm and thick; They  
must be still longer Than the bridge to Mainz.

And fetch me, too, twelve giants; They must be still  
stronger Than that strong St. Christopher In the  
Cathedral to Cologne on the Rhine.

They should carry the coffin away And sink it down  
deep in the sea, Since such a great coffin Deserves a  
great grave.

Do you know why the coffin Must be so large and  
heavy? I sank with it my love And my pain, deep within.

Translation by Paul Hindemith

### **Di Provenza Mar Il Suo (The Sea and Soil of Provence)**

The sea and soil of Provence -- who has erased them  
from your heart From your native, fulsome sun -- what  
destiny stole you away? Oh, remember in your sorrow  
that joy glowed on you, and that only there peace can yet  
shine upon you. God has guided me! Ah, your old father  
-- You don't know how much he has suffered! With you  
far away, with misery has his house become full. But if  
in the end I find you again, if hope did not fail within  
me, if the voice of honour didn't become silenced in you,  
God has heard me!

Translation by Jonathan H Ward

### **Avant de Quitter ses Lieux (Before Leaving this Place)**

Before leaving this place, Native soil of my ancestors,  
To you, Lord and King of Heaven My sister I entrust.  
Deign from all danger Always, always to protect her,  
This sister, so dear, Deign from all danger to protect her,  
Deign to protect her from all danger! Delivered from a  
sad thought, I will go in search of glory, Glory in the  
midst of enemies, The first, the bravest, In the heat of the  
fray, I will go to do combat for my country, And if, to  
him, God calls me back, I will watch over you loyally,  
Oh, Marguerite!

Before leaving this place, Native soil of my ancestors,  
To you, Lord and King of Heaven, I entrust my sister!  
Oh King of Heaven, look down (on her), Protect  
Marguerite, King of Heaven!

Translation by Lea Frey



## **Don Quichotte à Dulcinée (Don Quixote to Dulcinea)**

### **1. Romantic song**

Were you to tell me that the earth offended you with so much turning, speedily would I dispatch Panza: you should see it motionless and silent.

Were you to tell me that you are weary of the sky too much adorned with stars, destroying the divine order, with one blow I would sweep them from the night. Were you to tell me that space thus made empty does not please you, god-like Knight, lance in hand I would stud the passing wind with stars. But were you to tell me that my blood belongs more to myself than to you, my

Lady, I would pale beneath the reproach and I would die, blessing you. O Dulcinea.

### **2. Epic song**

Good Saint Michael who gives me liberty to see my Lady and to hear her, Good Saint Michael who deigns to elect me to please her and to defend her Good Saint Michael, I pray you descend with Saint George upon the altar of the Madonna of the blue mantle. With a beam from heaven bless my sword and its equal in purity and its equal in piety and its equal in chastity: My Lady.

O great Saint George and Saint Michael  
the angel who watches over my watch,  
My gentle Lady so much resembling you, Madonna of the blue mantle! Amen.

### **3. Drinking song**

A fig for the bastard, illustrious Lady,  
who to shame me in your sweet eyes,  
says that love and old wine will bring misery to my heart,  
my soul!

I drink to joy! Joy is the one aim to which I go straight...  
when I am drunk!

A fig for the jealous fool, dark-haired  
mistress, who whines, who weeps and vows ever to be this  
pallid lover who waters the wine of his intoxication!

I drink to joy! Joy is the one aim to which I go straight...  
when I am drunk!

Translation by Winifred Radford







## Upcoming Events

### April

10 Sunday, 3:00 pm

**The University of Alberta  
Concert Band**

**Wendy Grasdahl, Director**

Featuring works by Robert Russell Bennett, Edward Elgar, Norman Dello Joio, and Camille Saint-Saëns

Admission: \$10/student/senior, \$15/adult

10 Sunday, 3:00 pm

Master of Music Recital

**Rob Curtis, choral conducting**

Featuring works by

Purcell, Aguiar, Stanford,

Janequin, de Lassus, Brahms,

Somers, Henderson, and Debussy

St Timothy's Anglican Church

Free admission

10 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

Schumann *Konzertstück*, *Op 86*

for Four Solo Horns and Orchestra

Shostakovich *Cello Concert No. 1*

Soloist **Anthony Bacon**,

Winner, USO Concerto Competition

Moussorgsky

*Pictures at an Exhibition*

Admission: \$10/student/senior, \$15/adult

11 Monday, 12:00 noon

**Noon Hour Organ Recital**

featuring graduate and undergraduate

students of the University of Alberta

Department of Music

Free admission

11 Monday, 8:00 pm

Master of Music Recital

**Ruston Vuori, piano**

Free admission

15 Friday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Monday, 8:00 pm

**Composers Concert**

Featuring recent works of

**U of A Student Composers**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baciú, piano**

Studio 27, Fine Arts Building

Free admission

## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





# *Music at Convocation Hall*

**Patricia Tao  
Jacques Després  
Two pianos, four hands**

**Saturday, April 9, 2005**

**7:15 pm**      *Pre-Concert Introduction*

**by Dr David Cook**

Main floor, Convocation Hall

**8:00 pm**      *Concert*



**Arts Building  
University of Alberta**



**UNIVERSITY OF  
ALBERTA**







## Program

Sonata for Two Pianos in D Major,  
K. 448 (1781)

Allegro con spirito

Andante

Allegro molto

Wolfgang Amadeus Mozart  
(1756-1791)

The Sorcerer's Apprentice (1897)  
(arranged by the composer)

Paul Dukas  
(1865-1935)

Winnsboro Cottonmill Blues (1979)  
(arranged by the composer)

Frederic Rzewski  
(b. 1938)

## Intermission

Sonata for Two Pianos in F Minor,  
Op. 34bis (1864)

Allegro non troppo

Andante, un poco Adagio

Scherzo: Allegro

Finale: Poco sostenuto-Allegro non troppo

Johannes Brahms  
(1833-1897)



## **Program Notes**

by Allison Fairbairn

### **Wolfgang Amadeus Mozart**

**b. Salzburg, 27 January 1756**

**d. Vienna, 5 December 1791**

#### ***Sonata for Two Pianos in D Major, K 448 (1781)***

**Allegro con spirito**

**Andante**

**Allegro molto**

This work is often used in research involving the effects of music, specifically the “Mozart Effect”. It has been suggested that the K448 sonata can improve spatial reasoning skills and general intelligence, and can reduce the occurrence of epileptic seizures!

In the summer of 1781 Mozart left his patron, the Archbishop of Salzburg, and decided to establish himself independently in the city of Vienna, where he composed, performed and taught. One of his first pupils in Vienna was Josepha von Aurnhammer, with whom he often performed duets. A talented pianist in her own right, she commissioned this work for the two of them to play. Writing a sonata for two pianos was unusual at the time, since solo piano music was almost entirely written for the home rather than the recital or concert hall, and very few homes had more than one piano. In taking up the challenge of writing a piano sonata for four hands, Mozart experimented with a multitude of new sonorities and produced a sparkling gem of colour, brilliance and exuberance, with some striking dynamic contrasts and surprises. Although the Sonata is fundamentally sunny and joyous, its originality and inspiration transports it to both high and deep realms. There are three movements, displaying the virtuosity of the player while exhibiting Mozart’s intuitive understanding of the potential ‘orchestral’ effect of two pianos.

### **Paul Dukas**

**b. Paris, 1 October 1865**

**d. Paris, 17 May 1935**

#### ***The Sorcerer’s Apprentice (1897)***

Ever since Walt Disney’s *Fantasia* in 1940, Paul Dukas’s Symphonic Scherzo after Goethe has been inseparable from the image of Mickey Mouse trying to stem the battalions of buckets marching through the sorcerer’s cellar. That sequence has been a mixed blessing for the reputation of *The Sorcerer’s Apprentice*: the piece may have become a popular classic as a result, but such familiarity has bred, if not exactly contempt, then at least a taking for granted of the work’s brilliance as a piece of orchestral writing.

Dukas was known for intense self-scrutiny that, especially in the second half of his life, resulted in his destroying more music than he allowed to survive, and his reputation now rests on just 15 works, including a symphony, a ballet (*La Péri*), two major piano works and one unfairly neglected opera (*Arianne et Barbe-Bleue*, to a libretto by Maeterlinck).



The Sorcerer's Apprentice was written in parallel with the symphony and first performed in the same year (1897); some of its themes share more than just a family likeness with that work, and it has been suggested that Dukas originally intended it as the symphony's scherzo. But the bigger work is entirely abstract and, as the subtitle indicates, *The Sorcerer's Apprentice* is explicitly programmatic. Based on Goethe's poem of the same name, it is self-contained in its own right.

The construction is very rigorous; Dukas was essentially a conservative composer who idolized Beethoven, but tended to pursue his harmonic and rhythmic schemes to their logical conclusion. The way in which the main theme of the scherzo accumulates from tiny cells fascinated the modernists around him, and both Stravinsky's *Fireworks* and Debussy's *Jeux* are indebted to Dukas's method of construction. But the genius of the piece is that for all its formal rigour it seems natural and, in its dazzling orchestral colours, vividly pictorial. Dukas himself arranged the piece for two pianos.

### **Frederic Rzewski**

**b. Westfield, Massachusetts, 13 April 1938**

#### ***Winnsboro Cotton Mill Blues* (1979)**

Frederic Rzewski studied with Walter Piston, Roger Sessions, and Milton Babbitt at Harvard and Princeton Universities. His acquaintance with John Cage and David Tudor strongly influenced his development in both composition and performance.

In Rome in the mid-sixties he formed the MEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists (like Steve Lacy and Anthony Braxton), MEV developed an aesthetic of music as a spontaneous collective process, an approach that was shared with other experimental groups of the same period. Himself a formidable pianist, Rzewski is unusual among contemporary composers in writing for the piano with a full appreciation of its epic qualities, narrative abilities and tremendous historical legacy - all without sacrificing his unmistakably twentieth-century voice.

Based on an actual millworkers' tune of the 1930's, *Winnsboro Cotton Mill Blues* incorporates elements of Minimalism and the Blues, and is one of Rzewski's most striking character pieces. Tone clusters graphically depict the deafening roar of the cotton mill, with the singing of the workers first buried by the machines' ruckus, then fighting it, emerging above it, and periodically overtaken. The composition closely follows the lyrics of the original tune, including a brilliant depiction of the last verse: "When I die, don't bury me deep, bury me down on Six Hundred Street; Place a bobbin in my hand, so I can spool in the promised land."



**Johannes Brahms**

**b. Hamburg, 7 May 1833**

**d. Vienna, 3 April 1897**

***Sonata for Two Pianos in F minor, Op. 34bis (1864)***

**Allegro non troppo**

**Andante, un poco Adagio**

**Scherzo. Allegro**

**Finale. Poco sostenuto. Allegro non troppo**

There are two existing versions of this piece - the "34b" and one for a quintet (pianoforte, two violins, viola, and cello) which is marked "op. 34". In reality, there were three separate versions. The first ("34a", for strings), however, was destroyed by Brahms himself, who felt it was inadequate. In the two versions which are still extant the scores, organisation and developments are identical. There is some confusion over which piece was composed first. The version for two pianos was the first to see the light of day.

The first public performance of this piece was held in Vienna in April 1864 and was played by the composer himself and pianist Carl Tausig. Brahms remained very attached to the piano version even though its first public performance was not a happy one - indeed, it was a veritable fiasco. However, Brahms did not allow himself to be influenced by this unhappy debut and continued to advance its cause with conviction. Clara Schumann performed it on at least three occasions - with Rubinstein, with Hermann Levi, and with Brahms himself. On this last occasion Princess Anne of Assia was present, and her appreciation of the work was such that Brahms later felt it his duty to dedicate this work to her.



**Patricia Tao** joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr. Tao also toured Europe as an “Artistic Ambassador” for the United States and throughout the U.S. for Columbia Artist’s Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR’s “Performance Today,” WNYC’s “Around New York,” WQXR’s “The Listening Room” and the St. Louis public television series “Premiere Performances.” Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Acclaimed by the press for his performances and recordings, pianist **Jacques Després** has appeared as soloist with many symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage in gala concerts with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Després tours have included numerous recitals broadcast on CBC radio. Després was recipient of the Frank Kopp Memorial Prize at the University of Maryland International Piano Competition, the First Prize at the Montreal Symphony Orchestra Competition; and the ‘Prix d’Europe’ awarded by the Musical Academy of Quebec. He also received grants from the Juilliard School, the Quebec Ministries of Education and Cultural Affairs, and the Canada Council for the Arts.

Dr Després was Artistic Director of the ‘Summer Serenades’ at the Staller Center of the New York State University at Stony Brook, where he also completed a doctorate in performance. He holds a Masters degree from the Juilliard School of Music, an Artist Diploma from Indiana University, and a Premier Prix de Piano from the Conservatoire de Québec. He studied with György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Jacques Després’ numerous recordings are available on the Eroica, VDE/Gallo, Naxos, and Arktos labels. Jacques Després is Associate Professor of Piano at the University of Alberta.



## Upcoming Events

### April

10 Sunday, 3:00 pm

#### **The University of Alberta Concert Band**

**Wendy Grasdahl, Director**

Featuring works by Robert Russell  
Bennett, Edward Elgar, Norman Dello  
Joio, and Camille Saint-Saëns  
Admission: \$10/student/senior, \$15/adult

10 Sunday, 3:00 pm

Master of Music Recital

#### **Rob Curtis, choral conducting**

Featuring works by  
Purcell, Aguiar, Stanford,  
Janequin, de Lassus, Brahms,  
Somers, Henderson, and Debussy  
St Timothy's Anglican Church  
Free admission

10 Sunday, 8:00 pm

#### **The University of Alberta Symphony Orchestra**

**Tanya Prochazka, Conductor**

Schumann *Konzertstück*, *Op 86*  
for Four Solo Horns and Orchestra  
Shostakovich *Cello Concert No. 1*  
Soloist **Anthony Bacon**,  
Winner, USO Concerto Competition  
Moussorgsky  
*Pictures at an Exhibition*  
Admission: \$10/student/senior, \$15/adult

11 Monday, 12:00 noon

#### **Noon Hour Organ Recital**

featuring graduate and undergraduate  
students of the University of Alberta  
Department of Music  
Free admission

11 Monday, 8:00 pm

Master of Music Recital

#### **Ruston Vuori, piano**

Featuring works by JS Bach, Beethoven  
Free admission

15 Friday, 8:00 pm

Master of Music Recital

#### **Eileen Kim, piano**

Free admission

18 Monday, 8:00 pm

#### **Composers Concert**

Featuring recent works of  
**U of A Student Composers**  
Studio 27, Fine Arts Building  
Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

#### **Bianca Baci, piano**

Studio 27, Fine Arts Building  
Free admission



*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# Concert Band

Wendy J Grasdahl, Conductor

Sunday, April 10, 2005 at 3:00 pm



Convocation  
Hall

Arts Building  
University of Alberta



## Program

Father Victory March (1886) Louis Ganne  
(1862-1923)

As Torrents in Summer (1894-96) Edward Elgar  
(1857-1934)  
arr Albert O Davis

Suite of Old American Dances (1949) Robert Russell Bennett  
(1894-1981)  
3. Western One-Step  
4. Wallflower Waltz  
5. Rag  
2. Schottische  
1. Cake Walk

Quick March - Pas Redouble, Op.86 (1887) Camille Saint-Saens  
(1835-1921)  
transcr Arthur Frackenpohl

## Intermission

Effervesce (2005) Chelsea Mandrusiak  
(Premiere performance)

William Byrd Suite (c.1600) Gordon Jacob  
(1895-1984)  
5. Wolsey's Wilde  
3. Jhon come kisse me now  
2. Pavana  
1. The Earle of Oxford's Marche

Satiric Dances (1975) Norman Dello Joio  
(for a Comedy by Aristophanes) (b. 1913)

Entry March of the Boyars, Op.17 (1895) Johan Halvorsen  
(1864-1935)  
ed Frederick Fennell



WENDY J GRASDAHL, BMus, MMus, dMFA.

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/United States border. This past summer she received the prestigious Distinguished Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.



**University of Alberta Concert Band, 2004-2005**  
**Wendy Grasdahl, Conductor**

**Piccolo**

Jennifer Taylor

**Flute I**

\*Adam Ferland

\*Elizabeth Hawryluk

\*Leah Hackman

Lisa Procyk

Misty Evans

Twila Bakker

**Flute II**

Emily Henkemans

Stephanie Stormes

Denise Beckstead

Blaine Thompson

Jennifer Bush

Lisa Slutsken

Leonard Rodrigues

Katie Warnock

**Oboe**

Daniel Waldron

**E♭ Clarinet**

Lindsey Cohen

**Clarinet I**

\*Courtney Welwood

Rosie Chandler

Ian Foster

Philip Stein

**Clarinet II**

Arisa Bosch

Shannon Robbins

Tammy Kam

**Clarinet III**

Leah Halliday

Vivian Leung

Maureen Stonehouse

**Bass Clarinet**

Ashley Callihoo

**Bassoon**

\*Lyndsey Cohen

Ondrij Golias

**Alto Saxophone I**

Elsbeth Ready

Thomas Goulet

**Alto Saxophone II**

Lindsay White

Reuben Hoetmer

**Tenor Saxophone**

Matt Harris

**Baritone Saxophone**

Brad Wick

**Horn I**

Lee Solotki

**Horn II**

Lorraine Howard

**Horn III**

Jenna Scully

**Trumpet**

Christine Browne-Munz

Lexi Bruseker

Brianne Hechter

Katherine Janhsen

Tara Matthews

\*Norman Stein

Giffin Symko

Allison Webb

**Trombone I**

Todd Carson

**Trombone II**

Jake Prins

**Bass Trombone**

Grant Kemp

**Euphonium**

\*Chelsea Mandrusiak

Natasha Lybbert

Sebastian Cox

**Tuba**

Ed Stein

Stuart Geers

**Percussion**

\*David Meagher

Stephen Stone

Shauna Hosegood

Francis Tenorio

Rebecca Ho

**Piano**

Francis Tenorio

\*Principal/Co-principal



**The University of Alberta Graduate Recital Choir**  
**Rob Curtis, Conductor**

Candidate for the Master of Music degree  
in Choral Conducting

**Sunday,  
April 10, 2005  
at 3:00 pm**

**St Timothy's Anglican Church  
8420 145 Street  
Edmonton, Alberta**

**P  
r  
o  
g  
r  
a  
m**



DEPARTMENT OF  
**MUSIC**







## **Program**

O Sing Unto the Lord A New Song (1688)

Henry Purcell  
(1659-1695)

**Jessica Heine, soprano**

**Kathleen Skinner, alto**

**Jamie Burns, tenor**

**James Gifford, bass**

with

**Elizabeth McHan, violin**

**Ryan Herbold, violin**

**Charlene Vandeborn, viola**

**Martin Kloppers, cello**

**Kevin Dill, organ**

God the Master of This Scene (1962)

Harry Somers  
(1925-1999)

In Memoriam, Elmer Iseler (2001)

Prelude

Fugue - Kyrie

Ruth Watson Henderson  
(b. 1932)

Salmo 150 (1993)

Ernani Aguiar  
(b. 1949)

## **Intermission**

Toutes les nuictz (1547)

Clément Janequin  
(c1485- after 1558)

La nuict froide et sombre (1576)

Roland de Lassus  
(1532?-1594)



Trois chansons de Charles d'Orléans (1908)

Claude Debussy  
(1862-1918)

1. Dieu! qu'il la fait bon regarder
3. Yver, vous n'estes qu'un villain;

**Connie McLaws, soprano**

**Jenica Hagan, alto**

**Curtis Dueck, tenor**

**Jamie Burns, bass**

Lieder und Romanzen, Op. 93a (1883)

Johannes Brahms  
(1833-1897)

1. Der bucklichte Fiedler
2. Das Mädchen

**Kimberley Denis, soprano**

3. O süßer Mai
4. Fahr wohl
6. Beherzigung

Quick! We Have But a Second (1922)

Charles Villiers Stanford  
(1852-1924)

*In loving memory of Sam Thuell*

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Curtis.

Mr Curtis is a recipient of a Beryl Barns Graduate Scholarship in Music, a Charles Gale Memorial Scholarship and a Swiss Men's Choir Bursary in Choral Conducting.

Reception to follow.



## **Texts and Translations**

### **O Sing Unto the Lord A New Song**

O sing unto the Lord a new song, alleluja.  
Sing unto the Lord all the whole earth, alleluja.  
Sing unto the Lord and praise his Name:  
be telling of his salvation from day to day.

Declare his honour unto the heathen,  
and his wonders unto all people.

Glory and worship are before him,  
power and honour are in his sanctuary.

The Lord is great, and cannot worthily be praised:  
he is more to be feared than all gods.  
As for all the gods of the heathen, they are but idols:  
but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness:  
Let the whole earth stand in awe of him.

Tell it out among the heathen that the Lord is King;  
and that it is he who hath made the round world so fast  
that it cannot be moved;  
And how that he shall judge the people righteously.

Alleluja. Amen.

(Psalm 96)

### **God the Master of This Scene**

God the master of this scene.  
Choose us now the part we act;  
Move by Thy strength; inform the event.  
Supply us with the light we lack.

God the master of this scene.  
To mortal love thy blessing give;  
Surround in peace and joy our deed,  
Oh God. God the master of this scene.  
Love, joy, God.

(text: adapted from Jeremy Taylor by Bruce Attridge)



### **In Memoriam, Elmer Iseler**

Christe eleison.

Kyrie eleison.

Christ, have mercy.

Lord, have mercy.

### **Salmo 150**

Laudate Dominum in sanctis ejus:

Laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus:

Laudate eum secundum multitudinis magnitudinis ejus.

Laudate eum in sono tubae:

Laudate eum in psalterio et cithara.

Laudate eum in tympano et choro:

Laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus:

Laudate eum in cymbalis jubilationis:

omnis spiritus laudet Dominum.

Praise God in his sanctuary;

Praise him in his mighty firmament!

Praise him for his mighty deeds;

Praise him according to his surpassing greatness!

Praise him with trumpet sound;

Praise him with lute and harp!

Praise him with tambourine and dance;

Praise him with strings and pipe!

Praise him with clanging cymbals;

Praise him with loud clashing cymbals!

Let everything that breathes praise the Lord!

(Psalm 150)

### **Toutes les nuictz (Every night)**

Toutes les nuictz tu m'es presente

Par songe doux et gracieux,

Mais tous les jours tu m'es absente

Qui m'est regret fort ennuyeux.

Puis donc que la nuict me vault mieulx

Et que je n'ay bien que par songe,

Dormez de jour, ô pauvres yeulx!

Afin que sans cesse je songe.

Every night you are with me

in sweet and gracious dreams,

But every day you are absent

which I regret terribly.

This is why the night is worth more to me,

and since I only find good in dreaming,

Sleep all day, O poor eyes!

So that I might dream without end.



**La nuit froide et sombre (The cold, dark night)**

La nuit froide et sombre  
Couvrant d'obscur ombre  
La terre et les cieux,  
Aussi doux que miel  
Faict couler du ciel  
Le sommeil aux yeux.

Puis le jour luisant  
Au labeur duisant  
Sa lueur expose,  
Et d'un tein divers  
Ce grand univers  
Tapisse et compose.

**Trois chansons de Charles d'Orléans (Three Songs of Charles d'Orléans)**

**1. Dieu! qu'il la fait bon regarder! (God! but he made her beautiful to behold!)**

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle;  
Pour les grans biens que sont en elle  
Chascun est prest de la louer.  
Qui se pourroit d'elle lasser?  
Tousjours sa beauté renouvelle.  
Par de ça, ne de là, la mer  
Ne scay dame ne damoiselle  
Qui sont en tous bien parfaits telle.  
C'est ung songe que d'i penser:  
Dieu! qu'il la fait bon regarder!

The cold, dark night,  
covering with a deep shadow  
the earth and the heavens,  
As sweetly as honey  
pours from the sky  
sleep into the eyes.

Then, the shining day,  
as is its custom,  
shows forth its brilliance;  
And with a multitude of colours  
weaves and composes  
this great universe.  
(Joachim du Bellay)

God! but he made her beautiful to behold,  
So gracious, good, and lovely;  
For her great goodnesses,  
Everyone is ready to praise her.  
Who could ever leave her?  
Every day her beauty is renewed.  
Neither here, nor there, nor the sea  
Knows a lady or a maiden  
That is perfect in every way, like she is.  
It is a dream even to think of it:  
God! but he made her beautiful to behold!



**3. Yver, vous n'êtes qu'un villain; (Winter, you are nothing but a scoundrel;)**

Yver, vous n'êtes qu'un villain;  
Esté est plaisant et gentil  
En témoing de may et d'avril  
Qui l'accompaignent soir et main.  
Esté revet champs, bois et fleurs  
De sa livrée de verdure  
Et de maintes autres couleurs  
Par l'ordonnance de nature.  
Mais vous, Yver, trop estes plein  
De nège, vent, pluye et grézil.  
On vous deust banir en exil.  
Sans point flater je parle plein:  
Yver, vous n'êtes qu'un villain.

Winter, you are nothing but a scoundrel;  
Summer is pleasant and nice,  
As witness May and April  
Who always accompany it.  
Summer clothes fields, woods and flowers  
In its green livery  
And in many other colours,  
By the ordinance of nature.  
But you, Winter, are too full  
Of snow, wind, rain and hail.  
We ought to banish you to exile.  
With no further flattery, I speak plainly:  
Winter, you are nothing but a scoundrel.

**Lieder und Romanzen (Songs and Romances)**

**1. Der Bucklichte Fiedler (The Hunchbacked Fiddler)**

Es wohnet ein Fiedler zu Frankfurt am Main,  
der kehret von lustiger Zeche heim,  
und er trat auf den Markt, was schaut er dort?  
Der schönen Frauen schmausten gar viel an dem Ort!

„Du bucklichter Fiedler, nun fiedle uns auf,  
wir wollen dir zahlen des Lohnes vollauf!  
Einen feinen Tanz behende gegeigt!  
Walpurgisnacht wir heuer gefei'rt.“

Der Geiger strich einen fröhlichen Tanz,  
die Frauen tanzten den Rosenkranz;  
und die Erste sprach:  
„Mein lieber Sohn, du geigtest so frisch,  
hab nun deinen Lohn!“

Sie griff ihm behend unters Wams sofort,  
und nahm ihm den Höcker vom Rücken fort:  
„So gehe nun hin, mein schlanker Gesell,  
dich nimmt nun jedwede Jungfrau zur Stell!“

**2. Das Mädchen (The Maiden)**

Stand das Mädchen,  
stand am Bergesabhang,  
widerschien der Berg von ihrem Antlitz,  
und das Mädchen sprach zu ihrem Antlitz,

„Wahrlich, Antlitz, o du meine Sorge,  
wenn ich wüßte, du mein weißes Antlitz,  
daß dereinst ein Alter dich wird küssen,  
ging hinaus ich zu den grünen Bergen,

There once was a fiddler from Frankfurt-am-Main,  
who was stumbling home filled with merry drink.  
He stepped into the market, and what did he see?  
Beautiful women feasting merrily, right there!

"You, hunchbacked fiddler, fiddle for us!  
We want to pay you for your trouble!  
Play us a fine dance!  
We celebrate this year's Walpurgis Night."

The fiddler struck up a joyful dance,  
the women danced the Rosenkranz,  
and the first one said, "My dear boy,  
You play so well – now have your reward!"

She grabbed him under his jerkin right then,  
and took away the hump from his back.  
"Now go, my slim fellow,  
Now any maiden would take you on the spot!"

(Rhenish folksong)

The maiden stood on the mountain slope,  
the mountain reflected her face,  
and the maiden said to her face,  
"Truly, face, O you my worry!

"If I knew, you my white face,  
that an old man would one day kiss you,  
I'd go out to the green mountains,  
pick all the wormwood in the mountains, press bitter



## 2. Das Mädchen (The Maiden), cont'd

pflückte allen Wermut in den Bergen,  
preßte bitteres Wasser aus dem Wermut,  
wüsche dich, o Antlitz, mit dem Wasser,  
daß du bitter, wenn dich küßt der Alte!

Wüßt ich aber, du mein weißes Antlitz,  
daß dereinst ein Junger dich wird küssen,  
ging hinaus ich in den grünen Garten,  
pflückte alle Rosen in dem Garten,  
preßte duftend Wasser aus den Rosen,  
wüsche dich, o Antlitz, mit dem Wasser,  
daß du duftest, wenn dich küßt der Junge!“

## 3. O süßer Mai (O sweet May)

O süßer Mai, der Strom ist frei,  
ich steh verschlossen, mein Aug verdrossen;  
ich seh nicht deine grüne Tracht,  
nicht deine buntgeblünte Pracht,  
nicht dein Himmelblau, zur Erd ich schau:  
O süßer Mai, mich lasse frei,  
wie den Gesang an den dunkeln Hecken entlang.

## 4. Fahr wohl (Fare well)

Fahr wohl, o Vöglein, das nun wandern soll;  
der Sommer fährt von hinnen,  
du willst mit ihm entinnen:  
Fahr wohl, fahr wohl!

Fahr wohl, o Blättlein, das nun fallen soll;  
dich hat rot angestrahlet  
der Herbst im Tod gemalet:  
Fahr wohl, fahr wohl!

Fahr wohl, all Liebes, das nun scheiden soll!  
Und ob es so geschehe,  
daß ich nicht mehr dich sehe:  
Fahr wohl, fahr wohl!

water from the wormwood, wash you,  
O face, with the water,  
so that you would be bitter,  
when you kissed the old man!”

“But if I knew, you my white face, that a young man  
would one day kiss you, I'd go out in the green garden,  
pick all the roses in the garden,  
press fragrant water from the roses,  
wash you, O face, with the water,  
so that you would be fragrant,  
when you kissed the young man!”

(Serbian – German text by Siegfried Kapper)

O sweet May, the stream is free,  
I stand closed up, my eyes complaining;  
I do not see your green clothing,  
nor your meadows flowering in many colours,  
nor your blue sky, I look towards the ground:  
O sweet May, let me be free,  
as song along the dark hedges.

(von Arnim)

Fare well, O little birds that now must depart;  
the summer leaves this place,  
you must escape with it:  
Fare well, fare well!

Fare well, O little leaves that now must fall;  
you have been streaked with red  
by Autumn as it nears its death:  
Fare well, fare well!

Fare well, all loves that now must part!  
And if it should happen  
that I never see you again:  
Fare well, fare well!

(Rückert)



## 6. Beherzigung (Fortitude)

Feiger Gedanken, bängliches Schwanken,  
weibisches Zagen, ängstliches Klagen,  
wendet kein Elend, macht dich nicht frei.

Allen Gewalten zum Trutz sich erhalten,  
nimmer sich beugen, kräftig sich zeigen,  
ruft die Armen der Götter herbei!

### Quick! We Have But A Second

Quick! we have but a second,  
Fill round the cup while you may:  
For Time, the churl, hath beckon'd,  
And we must away, away!  
Grasp the pleasure that's flying  
For Oh! not Orpheus' strain  
Could keep sweet hours from dying  
Or charm them to life again.  
Then quick! we have but a second,  
Fill round the cup while you may,  
For Time, the churl, hath beckon'd,  
And we must away, away!

See the glass, how it flushes,  
Like some young Hebe's lip,  
And half meets thine, and blushes  
That thou should'st delay to sip.  
Shame, oh shame unto thee  
If e'er thou see'st that day  
When a cup or lip shall woo thee,  
And turn untouch'd away.  
Then quick! we have but a second,  
Fill round the cup while you may,  
For Time, the churl, hath beckon'd,  
And we must away, away!

(Thomas Moore)

Cowardly thoughts, anxious trembling,  
effeminate hesitation, fearful sounds,  
alleviate no misery and do not make you free.

To gather all of your forces for the offensive,  
never to bow down, to show yourself to be powerful,  
this calls the arms of the gods to your side!

(Goethe)



**The University of Alberta  
Graduate Recital Choir**

**Soprano**

Jennifer Alexander  
Kimberley Denis  
Katie Gamble  
Jessica Heine  
Christina Hof  
Jill Hoogewoonink  
Connie McLaws

**Alto**

Alice Boyd  
Ruth Brodersen  
Sable Chan  
Mary Day  
Tamara Guillaume  
Jenica Hagan  
Janice Marple  
Kathleen Skinner

**Tenor**

Jamie Burns  
Curtis Dueck  
WeiHsi Hu  
Doug Laver  
William McBeath  
Ian Trace

**Bass**

Kyle Carter  
Ian Craig  
James Gifford  
Jonathan Kilgannon  
June-seok Oh



## Upcoming Events

### April

10 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

Schumann *Konzertstück, Op 86*

for Four Solo Horns and Orchestra

Shostakovich *Cello Concert No. 1*

Soloist **Anthony Bacon**,

Winner, USO Concerto Competition

Moussorgsky

*Pictures at an Exhibition*

Admission: \$10/student/senior, \$15/adult

11 Monday, 12:00 noon

**Noon Hour Organ Recital**

featuring graduate and undergraduate students of  
the University of Alberta Department of Music

Free admission

11 Monday, 8:00 pm

Master of Music Recital

**Ruston Vuori, piano**

Free admission

15 Friday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Monday, 8:00 pm

**Composers Concert**

Featuring recent works of

**U of A Student Composers**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baci, piano**

Studio 27, Fine Arts Building

Free admission

**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Department of Music  
University of Alberta



# University Symphony Orchestra

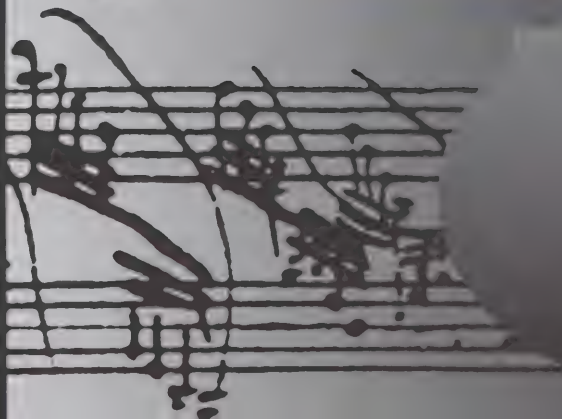
**Tanya Prochazka, Conductor**

**Sunday, April 10, 2005 at 8:00 pm**



Convocation  
Hall

**Arts Building  
University of Alberta**





## Program

Konzertstück (1849) Robert Schumann  
(1810-1856)  
For Four Horns and Orchestra

Lebhaft

Romanze, Ziemlich langsam, doch nicht schleppend

Sehr lebhaft

Soloists **Gerald Onciul, Dubrena Myroon,  
Olwyn Supeene, Marino Coco**

Cello Concerto No. 1 (1959) Dmitry Shostakovich  
(1906-1975)  
Allegretto

Moderato

Cadenza

Allegro con moto

Soloist **Anthony Bacon**

## Intermission

Pictures at an Exhibition (1874) Modest Petrovich Mussorgsky  
(1839-1881)  
Orchestrated by Maurice Ravel (1875-1937)

Promenade

1. Gnomus

Promenade

2. Il vecchio castello

Promenade

3. Tuileries

4. Bydlo

Promenade

5. Ballet des poussins dans leurs coques

6. Samuel Goldenberg and Schmuyle

7. Limoges – Le Marche

8. Catacombae

Con mortuis in lingua mortua

9. La Cabane sur des pattes de poule

10. La grande porte de Kiev

## Soloists

### Gerald Onciul

Gerald Onciul is a graduate of the University of Alberta with a Bachelor of Music majoring in performance on horn. A native Edmontonian, he has participated in many local ensembles, both amateur and professional. His teachers included Eugene Rittich, James Decker and Erich Penzel. As well as being a member of the Edmonton Symphony Orchestra for many years, he has also performed with the Mexico City Philharmonic,



Calgary Philharmonic Orchestra, Regina Symphony Orchestra, National Ballet Orchestra of Canada, and the Banff Opera Orchestra. Most recently, Gerald was appointed principal horn of the ESO for the 2001-2002 season. He also is a frequent performer at the "Call of the Wild" horn festival held annually at Cold Lake, Alberta which features leading horn players from around the world. In 1997 he was a performer at the International Horn Society Symposium held in Banff and he continues to be very active as a clinician, teacher, recitalist and chamber music performer. Gerald has been a participant of the ESO's Adopt a Player Program since its inception. He has taken part in many CBC recording projects and often can be heard on CBC RADIO 2.

### **Dubrena Myroon**

Dubrena Myroon completed her Bachelor of Music degree at the University of Alberta, where she studied with Gerald Onciul. She was principle horn of the Edmonton Youth Orchestra and the USO and the Symphonic Wind Ensemble. Most recently Dubrena gained her Artist Diploma from the Glenn Gould School of Music in Toronto where she studied with Christopher Gongs.

### **Marino Coco**

A native of Edmonton, Marino had completed his Bachelor of Music degree in 2002. He has studied horn with Gerald Onciul, Mary Fearon, plus instrumental music with Fordyce Pier, William Street, Tanya Prochazka, Michael Massey, and Malcolm Forsyth. He has participated in master classes with David Hoyt, Jeff Nelsen, Hervé Joulain, Thomas Bacon, Frøydis Ree Wekre, and Tsutomu Maruyama which was at the 30th International Horn Symposium in Banff and to a large crowd of horn aficionados, not at all intimidating.

Along with music, Marino has an equal passion for Italian and French cultures as he is completing his Secondary Education degree at the University of Alberta. Marino would also like acknowledge William Anselmi, Wendy Grasdahl, and Diane Persson for the wonderful years in between degrees and to thank his parents and his sister for their support in his studies.

### **Olwyn Supeene**

Olwyn is a second year Music student and is currently studying with Gerald Onciul.

### **Anthony Bacon**

Currently in his second year at the University of Alberta, Anthony Bacon is the soloist for tonight's cello concerto. Actively involved in both the Academy Strings, University Symphony Orchestra, the University String Quartet, and the Contempo contemporary ensemble, Mr Bacon plans to pursue his interests in music and cello performance.

Born in Edmonton Alberta, Anthony began studying cello at 6 with Diana Nuttall. Later, when he entered high school, he began studies with Colin Ryan, principal of the ESO cello section. Later he pursued his musical interests with Tanya Prochazka and has been under her direction ever since.

Anthony Bacon has received scholarships for cello and has played in numerous concerts with the Edmonton Youth Orchestra. This summer Mr Bacon will be attending the Masterclass program in Banff Alberta, under Aldo Parisot and Shauna Rolston.



**The University Symphony Orchestra, 2004-2005**  
**Tanya Prochazka, Conductor**

**Piccolo**

Jenn Taylor  
 Erin Scheffer

**Flute**

Aura Giles\*  
 Erin Scheffer  
 Jenn Taylor  
 Priscilla Chan

**Oboe**

Alyssa Miller\*  
 Sherri Roy  
 Damon Davies

**Cor Anglais**

Damon Davies

**Clarinet**

Michelle Davies\*  
 Eric Yeh

**Bass Clarinet**

Lyndsey Cohen

**Bassoon**

Ondřej Goliáš\*  
 Lisa Hryciw

**Contra bassoon**

Doug Montgomery

**Horn**

Marino Coco  
 Olwyn Supeene  
 Brenda Vanneste\*  
 Jenn Reimer

**Trumpet**

Ashley Clelland  
 Jeremy Maitland\*  
 Ryan Frizzell

**Trombone**

Audrey Ochoa\*  
 Monica Walczak  
 Walter Rayne

**Tuba/Euphonium**

Devin Cook  
 André Guigui

**Timpani**

Court Laslop\*

**Percussion**

Dave Meagher  
 Reg Kachanoski  
 Roy Coulthard

**Harp**

Laura Neeland  
 Megan Kan

**Celeste**

Allison Schmidt

**Violin**

Melissa Hemsworth\*\*  
 Elly McHan\*\*  
 Maria Barton\*  
 Ryan Herbold\*  
 Daniel Damer  
 Quinn Grundy  
 Aaron Hryciw  
 Corinne Ludwig  
 Carmen Yuen  
 David Wong  
 Cynthia Johnson  
 Adrian Fung  
 Suin Choi  
 Natalia Gomez  
 Chloe Kung  
 Rebecca Guigui  
 John Styles  
 Kim Bertsch  
 Laura Grantham  
 Ken Heise

**Viola**

Leanne Dammann\*  
 Charlene VandenBorn\*  
 Jeanette Comeau  
 Viera Linderova  
 Mark Zupan

**Cello**

Caitlin Smith\*  
 Martin Kloppers\*  
 Kathleen Ludwig  
 Matthieu Damer  
 Anthony Bacon  
 Paula Harding

**Double Bass**

John Taylor\*  
 Toscha Turner\*  
 George Lywood  
 Joseph Lubinsky-Mast  
 Jonathan Hickle  
 Ted Tessier

\* Section Leader (Rotating)

\*\* Concert Master (Rotating)



**Noon-Hour Organ Recital  
with Organists  
Meghan Bowen  
Kevin Dill  
Philip Chow  
Troy Lamoureux  
Yoon Park**

**Monday, April 11, 2005 at 12:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**







## **Program**

Sonata No. 1 in F Minor, Op. 65 (1844) Felix Mendelssohn  
(1809-1847)

I Allegro moderato e serioso

II Adagio

III Andante/Recitative

IV Allegro assai vivace

**Kevin Dill**

Sonata No. 4 in B-Flat Major, Op. 65 (1844 ) Felix Mendelssohn

III Allegretto

IV Allegro maestoso e vivace

**Yoon Park**

Sonata in D Minor, BWV 527 Johann Sebastian Bach  
(1685-1750)

I Andante

II Adagio

**Troy Lamoureux**

Prelude, Fugue and Chaconne  
in C Major, BuxWV 157 Dietrich Buxtehude  
(1667-1707)

**Meghan Bowen**

Hymne d'Actions de graces "Te Deum" (1935) Jean Langlais  
(1907-1991)

**Philip Chow**



## Upcoming Events

### April

11 Monday, 8:00 pm  
Master of Music Recital  
**Ruston Vuori, piano**  
Free admission

15 Friday, 8:00 pm  
Master of Music Recital  
**Eileen Kim, piano**  
Free admission

18 Monday, 8:00 pm  
**Composers Concert**  
Featuring recent works of  
**U of A Student Composers**  
Studio 27, Fine Arts Building  
Free admission

28 Thursday, 6:30 pm  
Doctor of Music Lecture Recital  
**Bianca Baci, piano**  
Studio 27, Fine Arts Building  
Free admission



***Please donate to Campus Food Bank***

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# In Recital

## **Ruston Vuori, piano**

Candidate for the Master of Music degree in  
Applied Music

**Monday, April 11, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



DEPARTMENT OF  
**MUSIC**







## Program

Partita No. 2 in C Minor, BWV 826 (1727)	Johann Sebastian Bach (1685-1750)
Sinfonia	
Allemande	
Courante	
Sarabande	
Rondeaux	
Capriccio	

Piano Sonata No. 28 in A Major, Op. 101 (1816) Ludwig van Beethoven  
Etwas lebhaft, und mit der innigsten Empfindung. (1770-1827)  
Lebhaft. Marschmaessig.  
Langsam und sehnsuchtsvoll-Zeitmass des ernstesten Stückes.  
Geschwind, doch nicht zu sehr, und mit Entschlossenheit.

## Intemission

5 Pieces for Solo Piano, Opus 4 (2004)	Ruston Vuori (b. 1981)
Prelude - Allegro con moto	
Intermezzo - Andante affabile	
Capriccio - Vivace assai	
Intermezzo - Adagio tranquillo	
Finale - Allegro giocoso	

Piano Sonata No. 2	
("Concord, Mass., 1840-1860") (c. 1915)	Charles Ives (1874-1954)
II. "Hawthorne"	
III. "The Alcotts"	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Vuori.

Mr Vuori is a recipient of a Beryl Barns Memorial Award (Graduate) and a Province of Alberta Graduate Scholarship.

Reception to follow.



## Upcoming Events

### April

15 Friday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Monday, 8:00 pm

**Composers Concert**

Featuring recent works of

**U of A Student Composers**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baciú, piano**

Studio 27, Fine Arts Building

Free admission



## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# In Recital

**Jill Hoogewoonink,**

assisted by

**Donna Noton, piano**

**Thursday, April 14, 2005 at 8:00 pm**



Arts Building  
University of Alberta



DEPARTMENT OF  
**MUSIC**



## Program

When Laura smiles	Philip Rosseter (1568-1623)
Come again	John Dowland (1563-1626)
Shall I sue, shall I seek for grace?	Nicholas Lanier (1588-1666)
No more shall meads be deck'd with flow'rs	
Oh, take him gently from the pile (1695)	John Eccles (1668-1735)
From <i>Paride ed Elena</i> (1770)	Christoph Willibald von Gluck (1714-1787)
O del mio dolce ardor	
Un moto di gioja	Wolfgang Amadeus Mozart (1756-1791)
Ridente la Calma	
From the <i>Marriage of Figaro</i> (1786)	
Deh viene non tardar	
From <i>The Merry Widow</i> (1905)	Franz Lehar (1870-1948)
Vilia	

## Intermission

Schneeglöckchen	Robert Schumann (1810-1856)
Erstes Grün	
Jasminenstrauch	
Ziegeunerliedchen I & II	



Chanson (1887)  
Les Anges (1886)  
Elegie (1886)  
Le Chapelier (1916)  
La Diva de L'Empire (1919)

Erik Satie  
(1866-1925)

Le Roi d'Aquitaine (1934)  
Youkali (1946)

Kurt Weill  
(1900-1950)

From *Romeo et Juliette* (1867)  
Ah! Je veux vivre!

Charles Gounod  
(1818-1893)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hoogewoonink.

Reception to follow in the Arts Lounge.



## Translations

### **O del mio dolce ardor/O desired object of my sweet ardor**

O thou belov'd,  
whom long my heart desireth.  
At length the air thou breathest  
my soul inspireth.

Where'er mine eye may wander,  
Still of thee some vague semblance  
Doth Love awake within me.  
My ev'ry thought doth win me.

To yet fonder remembrance;  
And in this ardor that  
all my bosom so fireth  
Thee I seek, Thee I call,  
Fondly and e'er fonder. Ah!

Translation - Dr Theodore Baker

### **Un moto di gioia/ An impulse of joy**

An impulse of joy I feel in my breast  
That predicts delight in the middle of fear!  
Let us hope that contentment  
May finish the anguish,  
Not always are fate and love tyrants.

### **Ridente la calma/ Smiling calm**

Let the smiling calm be  
Awakened in the soul,  
Nor let there remain a trace  
Of anger and fear.  
You come meanwhile to  
Tighten, my beloved,  
The sweet chains so  
Welcome to my heart.

### **Deh vieni, non tardar/ Please Come, don't delay**

This moment which I will enjoy  
Without anxiety, in the arms of  
My idol, has finally arrived.  
Timid feelings,  
Leave my breast;  
Don't come to disturb  
My pleasure!  
Oh, how it seems that  
To amorous passion  
The pleasantness of the place,  
The earth, and the sky  
Respond ,

### **Deh vieni, non tardar/ Please Come, don't delay** (cont'd)

As the darkness  
Favours my connivings!  
Please come;  
Don't delay, oh beautiful joy.  
Come to here love  
Calls you to enjoy yourself  
Until the nocturnal torch doesn't  
Shine in the sky anymore-  
Until it's dark again,  
And the world is still.  
Here the stream murmurs;  
The heart and its gentle  
Rustling, plays.  
Here little flowers are laughing,  
And the grass is fresh.  
To the pleasures of love  
Everything is enticing.  
Come my dear,  
Among these sheltering trees!  
I want to crown your head  
With roses.

Translation - Martha Gerhert

### **Vilja/Vilia**

Now gather as we've done before  
To sing our fav'rite song of yore  
About a maid of wide-spread fame;  
You know that Vilia was her name!

There once was a Vilia  
A wood maiden fair.  
She lived, long ago,  
In a dark forest lair.  
Along came a huntsman  
She stopped to beguile.  
Enchanted, he gazed  
At her rapturous smile.  
Then with unexpected feeling-  
Passion he could not deny-  
Softly, longingly he began to sigh!

*Vilia, oh Vilia,  
Your magical fire captures,  
Enraptures my yearning desire.  
Vilia, oh Vilia, will love tell me why,  
In your embraces, I die!*



### **Vilja/Vilia**

The wood maiden silently  
nodded her head  
And drew him within  
To her dark forest bed.  
She kissed and caressed him  
As no mortal had,  
Transporting the heart  
Of the innocent lad.  
But, before the lad could tell,  
She vanished in the misty vale!  
Sadly echoes a lover's  
Sweet farewell:

*Vilia, oh Vilia,*

*Your magical fire captures,*

*Enraptures my yearning desire.*

*Vilia, oh Vilia, will love tell me why,*

*In your embraces, I die!*

Translation - Martha Gerhert

### **Schneeglöckchen/ Snowdrop**

The snow, that only yesterday in little flakes  
Fell from the sky,  
Hangs now congealed, a little bell,  
On a tender stem.  
Snowdrop, its little bell is ringing;  
What does it mean  
In the still wood?  
Oh quickly come! There in the wood  
It rings in spring.  
Oh come you leaves, blossom and flower  
You that yet dream,  
Come all into spring's holy bower!  
Come, tarry not!

Translation - Dietrich Fischer-Dieskau

### **Erstes Grün/ First Green**

You young green, you fresh grass!  
How many hearts have you made well  
That was made ill by winter's snow,  
Oh how my heart does yearn for you!  
From the soil's darkness you grown now,  
My eyes are greeting you with joy!  
Here in the forest's silent dell  
I press you, green, to heart and lips.  
With mankind I will not consort!  
No human word can heal my sorrow,  
Only young green, laid on my heart,  
Makes my heart beat more peacefully.

Translation - Dietrich Fischer-Dieskau

### **Jasminenstauch/ The Jasmine Bush**

The jasmine bush, its garment green  
At eventide fell asleep.  
When in the early morning breeze  
The sun's rays touched it lightly,  
It awakened white as snow:  
"What befell me I in the night?"  
See, thus fare the trees  
That will dream in this springtime.

Translation - Dietrich Fischer-Dieskau

### **Zigeunerliedchen I & II/ Two little gypsy songs**

#### **I**

A gypsy lad came, joined the soldiers  
With his bounty made off and tomorrow hangs.  
From gaol they took me, on the  
Flogging horse they put me,  
Lashed my back so the blood ran.  
From gaol they took me, kicked me out,  
I grabbed my musket quick,  
Got first shot at them.

#### **II**

Every morning, very early,  
When the daylight wakens me,  
With my tears  
I then wash my face.  
Where the mountains rise up high  
Yonder at the sky's far rim,  
From the house, the lovely garden,  
I was carried off by night.  
When the daylight wakens me,  
With my tears,  
I then wash my face.

Translation - Dietrich Fischer-Dieskau



### **Chanson/ Song**

Very short, alas, is hope,  
And short also, is pleasure  
And never within us  
Has their presence  
Lasted as long as desire.  
Very short, alas, is youth,  
Very short is the time of love  
And the oath of a mistress  
Has never lasted  
More than a day.  
Those who put all their joy  
And hopes is beauty  
Often to the detriment  
Of their happiness,  
Become misery's prey.

### **Les Anges/ The Angels**

Clothed in white in the bright blue sky,  
Unfurling their long veils,  
Angels hover in the clear heavens:  
Lilies floating among the stars.  
Lutes quiver beneath their fingers,  
Lutes with a heavenly harmony.  
Like incense their voices rise  
Calmly up to the boundless vault.  
Below the thunder of briny waves,  
Night on all sides spreads its veils,  
Angels hover in the clear heavens:  
Lilies floating among the stars.

### **Elegie**

I saw decline like a dream,  
Cruel lie!  
All my happiness.  
Instead of hope  
I have suffering and pain.  
Once my foolish youth sang  
Incessantly the hymn of youth.  
But the cherished dream  
Was erased in a single day.  
I must suffer my long martyrdom  
Without cursing it,  
Without sighing.  
The only remedy on the earth  
To my misery,  
Is to cry.

### **Le Chapelier/ The Mad Hatter**

The Hatter is astonished to find  
That his watch is going three days slow,  
Although he has taken great care to oil it  
Everyday with butter of the finest quality.  
However he allowed some breadcrumbs  
To fall into the gears,  
And even though he dips it thoroughly in the tea,  
It will not make it go any faster.

### **La Diva de l'Empire**

Under the big Greenaway hat,  
Flashing a dazzling smile,  
With the charming, fresh laugh  
Of a startled, sighing baby.  
Little girl with the velvety eyes,

She is the "Diva of the Empire".  
She is the queen who wins all the hearts  
Of all the gentlemen and dandies of Piccadilly.  
In a single "yes"  
She infuses such sweetness  
That all the snobs in their fancy waistcoats  
Applaud her with wild hurrahs!  
And throw bouquets of flowers on to the stage  
Without noticing the cunning laugh  
On her pretty face.

Under the big Greenaway hat...

She dances almost automatically  
Lifting- Oh, very modestly-  
Her pretty frilly underskirts,  
Revealing the wiggling of her legs.  
It is at the same time very very innocent  
And very, very exciting.

Under the big Greenaway hat...



### Le Roi D'Aquitaine (The King of Aquitaine)

A grey duck, a blue duck, a white duck...  
The grey one walks behind and  
The blue one in front.  
The white one is the biggest,  
I'll sell it for twenty francs.  
The blue one is the quite small,  
I'll get six francs for it.  
The King of Aquitaine,  
If he comes to the market  
To serve the queen,  
He'll send for me.  
The King of Aquitaine will take my hand.  
Tough luck for the Queen tomorrow!  
A grey prince, a blue prince, a white prince...  
The white one has rubies,  
And the blue, diamonds.  
The grey one has his crown  
And his sword at his side.  
The blue loves me the best,  
And I love the white one best.  
The King of Aquitaine...

### Youkali

It was almost to the end of the world  
That my wandering boat,  
Carried along by the waves,  
Took me one day.  
It's a tiny island,  
But the fairy who lives there  
Politely invites us to tour it.

Youkali, it's the land of our desires.  
Youkali, it's happiness, it's pleasure.  
It is the land where we leave all cares behind.  
In our night sky, it is a beacon,  
The star we follow, it's Youkali.  
Youkali, it's the respect for all vows exchanged.  
Youkali, it's the land of love shared.  
It is the hope in all human hearts,  
The rescue we all wait for.  
Youkali, it's the land of our desires,  
Youkali, it's happiness, it's pleasure.  
But it's a dream, a folly.  
There is no Youkali.

And life drags us along, tedious and banal.  
Yet the poor human soul,  
Seeking oblivion everywhere.  
Knew how, in leaving this earth  
to find the mystery  
where our dreams are buried,  
in some Youkali,  
Youkali....



## Upcoming Events

### April

18 Monday, 8:00 pm

#### **Composers Concert**

Featuring recent works of

#### **U of A Student Composers**

Studio 27, Fine Arts Building

Free admission

21 April, 7:00 pm

Doctor of Music Lecture Recital

#### **Ayako Tsuruta, piano**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

#### **Bianca Baciú, piano**

Studio 27, Fine Arts Building

Free admission

### May

4 Wednesday, 8:00 pm

Master of Music Recital

#### **Eileen Kim, piano**

Free admission

18 Wednesday, 8:00 pm

Doctor of Music Recital

#### **Rachel Stefan, piano**

Free admission

20 Friday, 7:30 pm

Doctor of Music Lecture Recital

#### **Magdalena Adamek, piano**

Studio 27, Fine Arts Building

Free admission



## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





**CONTEMPO**  
**ROGER ADMIRAL, DIRECTOR**

**Friday, April 15, 2005 at 12:00 noon**

**Program**

The infinity of a remembrance (2005)

Lily Chan

Erika Vogel, soprano  
Trevor Sanders, guitar

Fragments (2005)

Jennifer Reimer

Text by Sappho

- I. This way, that way: I do not know what to do: I am of two minds
- II. I would not think to touch the sky with two arms
- III. I took my lyre and said: Come now heavenly tortoise shell:  
become a speaking instrument
- IV. Tell everyone now, today, I shall sing beautifully  
for my friends's pleasure

Alyssa Miller, oboe  
Trevor Sanders, guitar

When Swiftly The Evening Start Arises (2005)

Luke Ertman

Erika Vogel, mezzo-soprano  
Erin Sheffer, flute  
Trevor Sanders, guitar

Diamonds and Gold (2005)

Luke Ertman

Erika Vogel, mezzo-soprano  
Montano Cabezas, piano

Poles (1970)

Karlheinz Stockhausen

Alyssa Miller, oboe  
Cassandra Anvik, alto saxophone  
Alfredo Mendoza and Roger Admiral, diffusion

temA (1968) (excerpt)

Helmut Lachenmann

Erika Vogel, mezzo-soprano  
Erin Scheffer, flute  
Anthony Bacon, cello

Honeyrêves (1963)

Bruno Maderna

Aura Giles, flute  
Montano Cabezas, piano









DEPARTMENT OF  
**MUSIC**

# **Studio 27**

## **Fine Arts Building**

### **In Recital**

**Chris Misik, piano**

**Friday, April 15, 2005 at 5:00 pm**

#### **Program**

Prelude and Fugue in A Minor, BWV 889 (1738-1742)

Johann Sebastian Bach  
(1685-1750)

Piano Sonata in G Minor, Op. 22 (1830-1838)

Robert Schumann  
(1810-1856)

So rasch wie möglich

Andantino: getragen

Scherzo: Sehr rasch und markiert

Rondo: Presto

#### **Intermission**

Sonata in C Minor, Hob. XVI: 20 (1771)

Franz Joseph Haydn  
(1732-1809)

Moderato

Andante con moto

Finale: Allegro

Coloquio en la reja, from Goyescas (1909)

Enrique Granados  
(1867-1916)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Misik.

Mr Misik is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Jason Lang Scholarship and a 2003 Speake Gold Medal for Excellence.

Reception to follow in Fine Arts Building 2-8.



## Program Notes

Among Johann Sebastian Bach's extensive works for keyboard instruments we find two cycles of 24 Preludes and Fugues in all major and minor keys, titled *The Well-Tempered Clavier* (BWV 846-869 and BWV 870-893). *The Well-Tempered Clavier* is not only one of Bach's most celebrated compositions, but also one of the most renowned works for keyboard instrument. This is due in part to the fact that each piece has its own unmistakable character, as well as to the consistency and wide range of forms with which Bach implements his chosen artistic concept.

With BWV 889, we enter a world of flamboyant chromatics. The prelude is, with the exception of a half a bar at the end of the first part, strictly in two voices. The bass descends chromatically, with a melody that keeps on breaking off both at the top and bottom, every bar means a new change of hands, the harmonies are complicated and speculative - they stretch the system to its limits. The flow of the fugue seems unbelievably determined and stubborn. In the typical Baroque style, Bach renders the entire tension of musical expression in only four notes - the fifth and third of the tonic chord and the diminished seventh from the subdominant leading tone. And the pauses play a poignant role here, too. The first right at the beginning, the second after the four notes to build up tension before the four notes are more or less repeated at double speed and a vertiginous sequence of thirty-second note runs takes us down into the depths. This fugue is one of Bach's most audacious, intense pieces and anticipates the masters of the romantic character piece. This directional style makes the choice of the pianoforte a very obvious one.

### Piano Sonata in G Minor, Op. 22

Schumann's Sonata in G minor (Op.22) was composed over an eight-year period, beginning in 1830 with the second movement (Andantino), which was based on the song, "Im Herbst" (1828). The first and third movements were composed in 1833, and the fourth in 1835. Schumann recomposed the finale late in 1838, at the request of his wife, Clara, who found the original movement technically too difficult.

The first movement, in sonata-allegro form, begins with a driving, frenetic theme that Schumann marked "So rasch wie möglich" ("As fast as possible"); the second theme, in the dominant, is in a simpler chordal style, but its rhythm is syncopated. The movement ends with a coda paradoxically marked *Schneller* ("Faster"), followed by a return to the first theme marked *Noch schneller* ("Even faster"). A tender Andantino: is Schumann's injunction for the second movement. Here, though the key is nominally C major, the theme and its development are clad in a chromatic cloak of evocative beauty. The third movement is an extraordinarily short scherzo full of syncopation. The Rondo, which ends the work, was described by Schumann as being "very simple, but entirely in keeping with the first movement."

### Sonata in C Minor, Hob. XVI: 20

The great C minor sonata is one of the principle works of the creative period around 1770 which has been labelled Haydn's "Storm and Stress" era because the compositions of these years are quite new in their expressive qualities, showing a marked preference for minor keys and abandoning the lightness of the divertimento-like or galant style, even in matters of compositional technique. Its eloquent, expressive character and refined treatment of ornaments reflects in particular his reaction to the keyboard works of Carl Phillip Emanuel Bach.

The first movement derives its extraordinary impact essentially from Haydn's masterly way of combining the flexibly alternating figures which emerge in the foreground, almost like an improvisation, with a harmonic pattern laid out on a large scale, calculated to create tension, and an intricate network of interrelated intervals and motifs. The last movement starts somewhat more lightly but culminates in an unusually animated development section, interwoven with the recapitulation to form one great climax. For the first time in Haydn's sonatas, the central movement, a singing Andante con moto, which proceeds at a gently walking pace, moves to the submediant key of A flat major.

### Coloquio en lareja, from *Goyescas*

For two hundred years, the aristocratic Spanish women painted by Francisco Goya - his majas, with their fans, mantillas, enigmatic smiles, mysterious thoughts, silent promises - have held and fascinated all who have seen them. And, surely, no one responded more poetically to their lure and to the art of Goya than did the Spanish composer and pianist Enrique Granados. Today, Granados is chiefly remembered for his graceful tonadillas, songs which evoke Goya and his majas as much as does the piano music, and "Goyescas," a set of six piano pictures, later expanded into an opera of the same name.

Literally translated, "Goyescas" means "in the manner of Goya, or after goya," and each of its sections attempts to interpret musically a painting by Goya. "Goyescas" is in two books and is subtitled "Los majos enamorados" ("The majos, or gallants, in love"). The second piece of Book 1 is "Coloquio en lareja" ("Dialogue at the window") and is entitled also "Love Duet." It is one of the most tragic in mood of the set. Granados envisioned the left hand part as being guitar which accompanies the "voice" in the right hand. Of "Goyescas," the perceptive English critic Ernest Newman has said, "The music, for all the fervor of its passion, is of classical beauty and composure. The harmony is rich but never experimental. The melodies have new curves, the rhythms new articulations. Informing it all is a new grace, a new pathos, a new melancholy. It is difficult, but so beautifully laid out that it is always playable: one has the voluptuous sense of passing fingers through masses of richly colored jewels...It is piano music of the purest kind."





## In Recital

### **Melissa Marie Hemsworth, violin**

Assisted by

**Eleni Pappa, piano**

and

**Henry Mokken, piano**

**Sunday April 17, 2005 at 3:00 pm**

### **Program**

Sonata No. 2 in A Minor for Solo Violin, BWV 1003

Johann Sebastian Bach  
(1685-1750)

- I Grave
- II Fuga
- III Andante
- IV Allegro

Sonata KV 306 (301) in D Major for Violin and Piano (1778)

Wolfgang Amadeus Mozart  
(1756-1791)

- I Allegro con spirito
- II Andantino cantabile
- III Allegretto - Allegro

### **Intermission**

Symphonie espagnole, Op. 21 (1873)

Edouard Lalo  
(1823-1892)

- I Allegro non troppo
- IV Andante
- V Rondo - Allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hemsworth.

Ms Hemsworth is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in Arts lounge









DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

### Po-Yuan Ku, saxophones

Assisted by

**Alfredo Mendoza, alto saxophone**

**Jeremy Maitland, trumpets**

**Judy Loewen, piano**

**Sunday, April 17, 2005 at 8:00 pm**

### Program

Tādj from *Neuf Études* (1996)

Christian Lauba  
(b. 1952)

The Garden of Love (2002)

Jacob Ter Veldhuis  
(b. 1951)

Flux-x-Span (2005)

Heather Hindman  
(b. 1983)

### Intermission

Prélude, Cadence et Finale (1956)

Alfred Desenclos  
(1912-1971)

Konzertstück (1933)

Lebhaft  
Mäßig langsam  
Lebhaft

Paul Hindemith  
(1895-1963)

Concerto pour saxophone alto, trompette et orchestre a cordes (1955)

I Allegro burlesco  
II Adagio  
III Vivacissimo

Jean Rivier  
(1896-1987)

Mr Ku is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow.







Studio  
27

***New Works for Solo Trumpet  
and Solo Violin***

**by U of A Student Composers  
in Music 560 and 660**

**Russell Whitehead, trumpet(s)  
Dianne New, violin**

**Monday, April 18, 2005 at 8:00 pm  
Fine Arts Building 2-7**

**Program**



**DEPARTMENT OF  
MUSIC**







## Program

*The specific program order will be announced  
at the concert. Individual works will be introduced  
by the composers.*

Dee kheun (for violin)	Christian Bérubé
Get Religion (for trumpet)	Christian Bérubé
Static (for violin)	Alex Eddington
Eight Dudes (for trumpet)	Alex Eddington
Piece for Trumpet in B-flat and Live Electronics	Mark Nerenberg
Resonance (Suite for solo violin)	Mark Nerenberg



## Upcoming Events

### April

21 April, 7:00 pm

Doctor of Music Lecture Recital

**Ayako Tsuruta, piano**

Studio 27, Fine Arts Building

Free admission

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baciu, piano**

Studio 27, Fine Arts Building

Free admission

### May

4 Wednesday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Wednesday, 8:00 pm

Doctor of Music Recital

**Rachel Stefan, piano**

Free admission

20 Friday, 7:30 pm

Doctor of Music Lecture Recital

**Magdalena Adamek, piano**

Studio 27, Fine Arts Building

Free admission



*Please donate to Campus Food Bank*

### **Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



# In Recital

**Geoff Newton, baritone**

assisted by

**Margaret King, piano**

**Monday, April 18, 2005 at 8:00 pm**



Arts Building  
University of Alberta



DEPARTMENT OF  
**MUSIC**



## Program

From *The Barber of Seville* (1775)  
Largo al factotum della città

Gioacchino Rossini  
(1792-1868)

From *Ernani* (1843)  
Lo vedremo, veglio audace

Giuseppe Verdi  
(1813-1901)

Sei mir gegrüsst (1821)

Franz Schubert  
(1797-1828)

Aufenthalt (1828)

Der Atlas (1828)

Ihr Bild (1828)

Das Fischermädchen (1828)

## Intermission

From *Rigoletto* (1851)  
Cortigianni, vil razza

Giuseppe Verdi  
(1813-1901)

O mistress mine (1905)

Roger Quilter  
(1877-1953)

Come away death (1905)

Blow blow, thou winter wind (1905)

The rovin' gambler (1941)

John Jacob Niles  
(1892-1980)

The gambler's lament (1941)

Whither must I wander? (1902)

Ralph Vaughan Williams  
(1872-1958)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree  
for Mr Newton.



## Translations

### **Largo al factotum della città (I'm the factotum of all the town)**

I'm the factotum of all the town! Make way!  
Quick now to business, morning hath shown, 'tis day!  
Ah 'tis a charming life, brimful of pleasure,  
That of a barber used to high life!  
No one can vie with the brilliant Figaro, no, none!  
Always in luck where good fortune is rife; well done!  
Early and late, for all who require me, nothing can tire  
me, ready for all.  
Of all professions that can be mentioned, that of a  
barber is best of them all.  
Scissors in hand, 'mongst my combs and my razors,  
I stand at the door when customers call;  
Then there are cases quite diplomatic, here damsel  
sighing,  
La ran la rala...  
I am in such request, nor night nor day do I rest  
Old men and maidens, matrons and gallants.  
"Have you a wig there?"  
"Quick here and shave me!"  
"I've got a headache!"  
I am in such request, nor night nor day do I rest!  
Figaro! Figaro! Figaro! No more this clamour I'll bear  
no longer!  
For pity's sake, speak one at a time!  
Figaro! Figaro!  
Figaro here, Figaro there, Figaro high, Figaro low  
Figaro come Figaro go!  
I'm indispensable, irreprehensible  
I'm the factotum of all the town!

### **Lo vedremo, veglio audace (We shall see, audacious old man)**

We shall see, audacious old man, whether you'll  
succeed  
In your wilful opposition, if you'll bow in meek  
submission  
To a king's revenge and ire, To a king's revenge, a  
king's revenge and ire,  
Round your head roars mighty anger;  
So beware! Sovereign vengeance may assail you,  
Like a thunder-bolt to quail you,  
It will fall on you like fire; It will fall on you like fire.  
Wicked traitor, you'll not go;  
Ah, you cannot now escape my ire, No, no!  
You'll not evade my blow.  
Wicked traitor, you'll not go;  
You cannot now escape my ire,  
No, no! You'll not evade my blow!  
You must expire! Choose then, No evasion, no!  
'Tis your king's desire!

### **Sei mir gegrüßt (I Greet You)**

O you, snatched from me and my kiss,  
I greet, I kiss you!  
O you, reached only by my longing greeting,  
I greet, I kiss you!

You, by love's hand to this heart given,  
You who from my breast are taken!  
With the flood of tears  
I greet, I kiss you!

To defy the distance, hostile and dividing,  
Come between you and me;  
To vex the envious powers of fate,  
I greet, I kiss you!

As ever you in love's fairest spring,  
Came out to me with greeting and a kiss,  
So with my soul's most ardent outpouring  
I greet, I kiss you!

A breath of love effaces space and time,  
I am with you, you are with me,  
I hold you in my arms' embrace,  
I greet, I kiss you!



**Aufenthalt (Resting Place)**

Raging river, roaring forest,  
 Towering rock, my resting place.  
 As wave succeeds wave,  
 So my tears flow ever anew.

The high tree-tops surge and heave,  
 Just as unceasingly throbs my heart,  
 And like a rock's age-old ore,  
 My grief stays ever the same.

**Der Atlas (Atlas)**

I, unhappy Atlas! A world-  
 The whole world of sorrow must I bear.  
 I bear what cannot be borne, and  
 My heart would break within me.  
 You, proud heart, you willed it!  
 You wished to be happy, boundlessly so,  
 Or boundlessly wretched, proud heart,  
 And now are you wretched!

**Ihr Bild (Her picture)**

I stood darkly dreaming,  
 Starring at her picture,  
 And that beloved face  
 Sprang mysteriously to life.

About her lips played a wondrous smile.  
 And as with sad tears gleamed her eyes.

And my tears flowed upon my cheeks.  
 And ah! I cannot believe  
 That I have lost you!

**Das Fischer mädchen (The Fishermaiden)**

Lovely fishermaiden,  
 Row the boat to land;  
 Come and sit beside me,  
 We'll talk fondly hand in hand.

Lay upon my heart your head  
 And be not too afraid;  
 For, fearless, you trust yourself  
 Each day to the raging sea!

My heart's entirely like the sea,  
 Has storm and ebb and flood,  
 And many a beautiful pearl  
 Rests deep below.

**Cortigiani, vil razza (Race of courtiers, vile rabble detested)**

Race of courtiers, vile rabble detested,  
 Have ye sold her, whose peace ye molested?  
 Gold and favour will buy ye,  
 I know it!  
 E'en the treasure that naught can restore.  
 Ah, where is she?  
 Do not rouse me to madness!  
 Though unarm'd of my vengeance beware ye!  
 If you drive me to frenzy,  
 Prepare ye that the blood of some traitor I'll pour!  
 Let me enter, ye assassins, ye assassins!  
 Stand back, let me enter, assassins,  
 That door I must enter!

Ah! I see it all against me – have pity!  
 No one! There's no hope!  
 Ah! I weep before ye!  
 Marullo, so kindless?  
 Others' grief never yet saw thee mindless;  
 Tell, oh, tell where my child they have hidden!  
 Marullo, have pity!  
 Say the word where my daughter is hidden!  
 Is't there? Say in pity! Is't there?  
 Say, in pity! Is't there? Say, in pity!  
 Thou'rt silent! Alas!

Oh, my lords, will ye have no compassion  
 On a father's despairing intercession?  
 Give me back my beloved only daughter,  
 My beloved only daughter,  
 Dearer far than my life,  
 Give her back, I implore!  
 Have pity, my lords, have pity, my lords!  
 Oh, give me back my child!  
 In pity, in pity, oh, hear me implore!  
 Oh, give me back my child!  
 In pity hear me, have pity on me!  
 My child, my child restore me!  
 My lords oh, hear me implore!



In Recital

**Jeremy Maitland, Trumpet**

assisted by

**Michael Massey, Piano & Harpsichord**

Tuesday, April 19, 2005 at 8:00 pm



Arts Building  
University of Alberta

Program



DEPARTMENT OF  
**MUSIC**



## Program

Fanfare for St. Edmundsbury (1959) Benjamin Britten  
(1913-1976)  
Jeremy Maitland, Ryan Frizzell, Ashley Clelland, trumpets

Concerto for Trumpet in D major (1762) Leopold Mozart  
Adagio (1719-1787)  
Allegro

Aria, "Let the Bright Seraphim" Georg Frideric Handel  
from *Samson* (1742) (1685-1759)  
Kripa Nageshwar, soprano

Triptyque (1957) Henri Tomasi  
Scherzo (1901-1971)  
Largo  
Saltarelle

## INTERMISSION

Canzona per sonare à 4, No. 1, "La Spiritata" Giovanni Gabrieli  
from *Canzoni per sonare* (ca. 1555-1612)  
*con ogni sorte di stromeni...* (1608)

Jeremy Maitland, Ryan Frizzell, trumpets  
Audrey Ochoa, André Guigui, trombones

Sonatine for Brass (1951) Eugène Bozza  
Allegro vivo (1905-1991)  
Andante ma non troppo  
Allegro vivo

Jeremy Maitland, Ryan Frizzell, trumpets  
Dubrena Myroon, horn  
Audrey Ochoa, trombone  
André Guigui, tuba

I Surrender All Winfield Scott Weedon  
(1847-1908)  
arr. by Ashley Clelland



## Program Notes

by Jeremy Maitland

### Britten: Fanfare for St Edmundsbury

The *Fanfare for St. Edmundsbury* was written in 1959 for the “Pageant of Magna Carta” at the Bury St. Edmunds Cathedral. Composed for three trumpets, the individual parts are scored using the harmonic series based on F, C, and D, respectively. Each trumpet plays one solo “verse” in turn. These are not only separated from each other in key but also in style; although they all include some long notes at phrase ends, overall one is a bouncy 6/8, one a martial-sounding, bold statement, and one a series of smooth arpeggios. So when they all come in together at the end and play their verses simultaneously the initial effect seems chaotic. As the final verse (tutti) progresses it dawns on the listener that a unity is emerging from the chaos as the long notes start to settle and overlap, ending in triumphal chords. If you listen carefully, you may even hear the harmonics of the three parts form a fourth part in certain areas. Britten commented, “The trumpeters should be placed as far apart as possible, even when the *Fanfare* is played indoors.”

### L. Mozart: Concerto

Leopold Mozart composed this work in 1762, directly after his first tour to Munich with his children. This work was composed for Johann Andreas Schachtner, a family friend, and Wolfgang's God-father. The story is that when Wolfgang (age 6) first heard this work, he screamed and ran out of the room.

The Adagio explores the upper clarino register in a reflective mood. It is written in a three part form with the center section being a tranquil intermezzo without the trumpet. The Allegro Moderato is a playful work with echoes sounding in the orchestra.

### Handel: Let the Bright Seraphim

The oratorio, *Samson*, was written in one month, and this aria is by far the most performed excerpt. Even with such fervor, however, it was over a year and a half before it was premiered, as Handel left on his famous Dublin tour during this time. The piece is placed at the end of the oratorio as a great hymn of praise, and was originally performed by Christina Maria Avolio (soprano) and Valentine Snow (trumpet).

### Tomasi: Triptyque

Tomasi has essayed every genre, including concerto, tone-poem, song, ballet, and opera. He enjoyed using contradictory themes and characteristics in his works and tended to use musical sketches to create characters. *Triptyque* is a work of three unaccompanied pieces (from a group of six etudes) to which Tomasi later set piano accompaniment.



G. Gabrieli: Canzona per Sonare, No. 1, "La Spiritata"

This is the first of a collection of canzoni by Gabrieli and various other composers. Most of his music is church music developed for liturgical commemorations and occasional events. Gabrieli exploits his workplace (St. Marks Basilica) and the virtuosic players that he had, allowing him to create these wonderful works, many of them for multiple antiphonal instrumental choirs. They are usually intended for performance by consorts of three to twenty like-instruments.

Bozza: Sonatine

Written for and premiered by the "Quintette à vent (cuivres) de la Musique de la Garde Républicaine", the North American premier of Bozza's *Sonatine* was by the New York Brass Quintet in 1955; it has been a standard of the brass quintet repertoire ever since. Bozza has written prolifically for woodwinds and brass, but has also written for strings.

The first movement is a bright allegro in typical French fashion. The second movement begins in a reflective, almost brooding lyric mood which gives way to strong declamatory statements in conclusion. The third movement is a scherzo full of instrumental fireworks.

W.S. Weeden: I Surrender All

Text by: Judson W. VanDeVenter (1855-1939)

*All to Jesus I surrender, All to Him I freely give;  
I will ever love and trust Him, In His presence daily live.  
I surrender all, I surrender all.  
All to Thee, my blessed Savior, I surrender all.*

Chamber Orchestra

Dubrena Myroon, Olwyn Supeene, horns  
Elizabeth McHan, Maria Barton, Quinn Grundy,  
Melissa Hemsworth, Corrine Ludwig, Aaron Hryciw, violins  
Leanne Dammann, Jeanette Comeau, violas  
Martin Kloppers, Caitlin Smith, cellos  
Tascha Turner, bass  
Michael Massey, harpsichord & conductor

This recital is presented in fulfillment  
of a requirement for a seminar course, MUS 506.  
Mr. Maitland is the recipient of a Baryl Barnes Memorial Scholarship.

**Reception to follow**



# Lecture Recital

**Ayako Tsuruta, piano**

Candidate for the Doctor of Music  
in Piano Performance

Art Nouveau Influence on  
Ravel's *Gaspard de la Nuit*  
and Berg's *Sonata Op. 1*

Thursday, April 21, 2005 at 7:00 pm



Arts Building  
University of Alberta

# Program



DEPARTMENT OF  
**MUSIC**







## Introduction

- I. What is Art Nouveau?
- II. Influence of Art Nouveau in  
Berg's *Piano Sonata*
- III. Performance of  
Piano Sonata, Op. 1 (1907-1908) Alban Berg  
(1885-1935)
- IV. Influence of Art Nouveau in  
Ravel's *Gaspard de la Nuit*

## Intermission

## Performance

- |                           |                              |
|---------------------------|------------------------------|
| Gaspard de la Nuit (1908) | Maurice Ravel<br>(1875-1937) |
| I. Ondine                 |                              |
| II. Le Gibet              |                              |
| III. Scarbo               |                              |

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Tsuruta.



## Upcoming Events

### April

28 Thursday, 6:30 pm

Doctor of Music Lecture Recital

**Bianca Baciú, piano**

Studio 27, Fine Arts Building

Free admission

### May

4 Wednesday, 8:00 pm

Master of Music Recital

**Eileen Kim, piano**

Free admission

18 Wednesday, 8:00 pm

Doctor of Music Recital

**Rachel Stefan, piano**

Free admission

20 Friday, 7:30 pm

Doctor of Music Lecture Recital

**Magdalena Adamek, piano**

Studio 27, Fine Arts Building

Free admission



### Unless otherwise indicated

Convocation Hall, Arts Building

University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

### **Maria Barton, violin**

assisted by

**Henry Mokken, piano**

**Thursday, April 28, 2005 at 5:00 pm**

#### **Program**

Partita No. 3 in E Major, S. 1006 (1717)

Preludio

Loure

Gavotte en Rondeau

Menuet I

Menuet II

Bouree

Giga

Johann Sebastian Bach  
(1685-1750)

Sonata No. 5 in F Major, Op. 24 'Spring' (1800)

Allegro

Adagio molto espressivo

Scherzo (Allegro molto)

Rondo (Allegro ma non troppo)

Ludwig van Beethoven  
(1770-1827)

Caprice No. 13, Op.1 (1820)

Niccolo Paganini  
(1782-1840)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Barton.

Ms Barton is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge







## *Lecture Recital*

### **Bianca Baciù, piano**

Candidate for the Doctor of Music degree in  
Piano Performance

"Musical Quotation and Its Role in Jack  
Behrens's 'Homage' works"

**Thursday, April 28, 2005 at 6:30 pm**

**Studio 27**

**Fine Arts Building**

# Program



DEPARTMENT OF  
**MUSIC**







## Introduction

- I. Quotation in the context of musical borrowing as a growing field of study
- II. Discussion of Jack Behrens's 'Homage' works -- methods and procedures
- III. The listener's perspective

## Brief Interval

## Performance

Fantastique Impromptu (1993)

Jack Behrens  
(b. 1935)

Hommage a Chopin (1979)

Aimez-Vous Brahms? (1983)

Tributaries (1981)

Homage to Rachmaninoff (1993)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Baciú.

Ms Baciú is a recipient of a Beryl Barns Memorial Award (Graduate), Izaak Walton Killam Memorial Scholarship and a Marusia Yaworska Scholarship.



## Upcoming Events

### May

4 Wednesday, 8:00 pm  
Master of Music Recital  
**Eileen Kim, piano**  
Free admission

18 Wednesday, 8:00 pm  
Doctor of Music Recital  
**Rachel Stefan, piano**  
Free admission

20 Friday, 7:30 pm  
Doctor of Music Lecture Recital  
**Magdalena Adamek, piano**  
Studio 27, Fine Arts Building  
Free admission



## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





## In Recital

**Joel Delaney, guitar**

**Saturday, April 30, 2005 at 2:00 pm**

### Program

- |   |  |
|---|--|
| Homenaje (Piece de guitare ecrite pour Le Tombeau de Claude Debussy) (1920) | Manuel de Falla<br>(1876-1946)         |
| Sonatina (1924)   | Federico Moreno Torroba<br>(1891-1982) |
| I Allegretto  |  |
| II Andante  |  |
| III Allegro   |  |
| Capricho Árabe(1906)  | Francisco Tárrega<br>(1852-1909)       |
| Sonatina Meridional(1932)   | Manuel M Ponce<br>(1882-1948)          |
| I Campo   |  |
| II Copla  |  |
| III Fiesta  |  |

### Intermission

- |                             |                                |
|-----------------------------|--------------------------------|
| Tres Piezas Españolas(1954) | Joaquín Rodrigo<br>(1901-1999) |
| I. Fandango                 |                                |
| II. Passacaglia             |                                |
| III. Zapateado              |                                |
| Suite española, Op.47(1886) | Isaac Albéniz<br>(1860-1909)   |
| I. Cataluña (curranda)      |                                |
| II. Granada(serenata)       |                                |
| III. Asturias(Leyenda)      |                                |









DEPARTMENT OF  
**MUSIC**



Arts Building  
University of Alberta

## In Recital

Alison Kilgannon, piano

**Saturday, April 30, 2005 at 2:00 pm**

### Program

Prelude and Fugue in A Minor, BWV. 365 (1722)

Johann Sebastian Bach  
(1685-1750)

Sonata in D Major "Pastorale" Op. 28 (1801)

Ludwig van Beethoven  
(1770-1827)

Allegro

Andante

Scherzo. Allegro Vivace

Rhondo. Allegro ma non troppo

### Intermission

Suite Op.14 (1918)

Béla Bartók  
(1881-1945)

Allegretto

Scherzo

Allegro molto

Sostenuto

Variations Sérieuses, Op. 54 (1841)

Felix Mendelssohn  
(1809-1847)

Ms Kilgannon is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Margo Fraser Memorial Scholarship in Music, and a Universiade '83 Scholarship.

Reception to follow in the Arts Lounge.







A Spring Recital:  
Dawn Bailey, Margaret King, and Judy Loewen

*May 1, 2005    8pm    Studio 2-7*

Oh! Had I Jubal's Lyre	<i>G.F. Handel</i>
Auf dem Wasser zu singen	<i>Franz Schubert</i>
Ask Me No More	<i>Ned Rorem</i>

\* \* \* \* \*

Mein gläubiges Herze	<i>J.S. Bach</i>
Laudate Dominum	<i>Claudio Monteverdi</i>
Maledetto sia l'aspetto	<i>Claudio Monteverdi</i>
Quel sguardo sdegnosetto	<i>Claudio Monteverdi</i>

\* \* \* *Interlude – 10 minutes* \* \* \*

Heidenröslein	<i>Franz Schubert</i>
I Know that My Redeemer Liveth	<i>G.F. Handel</i>
Và godendo	<i>G.F. Handel</i>
 Pie Jesu	 <i>Gabriel Fauré</i>

\* \* \* \* \*

Sonata for Flute and Piano	<i>Francis Poulenc</i>
1. Allegro Malinconico	
2. Cantilena	
3. Presto giocoso	







# In Recital

## **Eileen Kim, piano**

Candidate for the Master of Music degree in  
Piano Performance

**Wednesday, May 4, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**







## **Program**

Sonata in D Major, K.576 (1789)

1. Allegro
2. Adagio
3. Allegretto

Wolfgang Amadeus Mozart  
(1756-1791)

Jeux D'eau (1901)

Maurice Ravel  
(1875-1937)

Sonata No. 4, Op. 30 (1903)

1. Andante
2. Prestissimo volando

Alexander Scriabin  
(1872- 1915)

## **Intermission**

Grandes Etudes de Paganini (1850s)

1. Tremolo
2. Octave
3. La Campanella
4. Arpeggio
5. Le Chasse
6. Theme and Variation

Franz Liszt  
(1811-1886)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Kim.

Ms Kim is a recipient of a Beryl Barns Memorial Award (Graduate), a Province of Alberta Graduate Scholarship and an Alberta Minister of Advanced Education Award.

Reception to follow .



## Upcoming Events

### May

18 Wednesday, 8:00 pm

Doctor of Music Recital

**Rachel Stefan, piano**

Free admission

20 Friday, 7:30 pm

Doctor of Music Lecture Recital

**Magdalena Adamek, piano**

Studio 27, Fine Arts Building

Free admission

### July

24 Sunday, 2:00 pm

Summer Band Concert

Directors: Frank Dunnigan, Graeme

Peppink and William Street

Free Admission



## Please donate to Campus Food Bank

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





## In Recital

**Adrienne Lloyd, piano**

**Saturday, May 7, 2005 at 8:00 pm**

### **Program**

#### *The Dry Half*

Sonata in D Minor, Op. 31, No. 2 "Tempest" (1802)

Largo allegro

Adagio

Allegretto

Ludwig van Beethoven  
(1770-1827)

Romanian Folk Dances Sz. 56 (1915)

Joc cu Bătă (Stick Dance)

Brăul (Waistband Dance)

Pe loc (On the Spot)

Buciumeana (Dance of Butschum)

Poargă Românească (Romanian Polka)

Maruntelul (Lively Dance)

Béla Bartók  
(1881-1945)

### **Intermission**

#### *The Wet Half*

Barcarolle in F Sharp, Op. 60 (1846)

(A boating song of the Venetian gondoliers)

Jeux d'eau (Water Games) (1901)

Frédéric Chopin  
(1810-1849)

Maurice Ravel  
(1875-1937)

St. Francois de Paule marchant sur les flots (1863)

(St. Francis of Paule walking on the waves)

Franz Liszt  
(1811-1886)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Lloyd.

Ms Lloyd is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the 3rd floor Lounge, Fine Arts Building.









## In Recital

**Jonathan Kilgannon, piano**

**Friday, May 6, 2005 at 8:00 pm**

### **Program**

Sonata Op. 31, No. 1 (1801-02)

Allegro vivace

Adagio grazioso

Rondo: Allegretto

Ludwig van Beethoven  
(1770-1827)

Etude in F Minor (1826)

Felix Mendelssohn  
(1809-1847)

Etude, Op.10, No. 4 (1829-1832)

Frederic Chopin  
(1810-1849)

Etude, Op. 25, No. 7 (1832-1836)

Etude de Sonorite No. 2 (1954)

Francois Morel  
(b. 1926)

### **Intermission**

Estampes L.100 (1903)

Pagodes (Pagodas)

La soiree dans Grenade (The Evening in Grenada)

Jardins sous la pluie (Gardens in the Rain)

Claude Debussy  
(1862-1910)

Ballade No. 1 in G Minor, Op. 23 (1831-1835)

Frederic Chopin

Mr Kilgannon is a recipient of a Beryl Barns Memorial Award (Undergraduate), Marion Wray Lauder Memorial Scholarship, a Peace River Pioneer Memorial Scholarship in Music and a Universiade '83 Scholarship.

Reception to follow.









## In Recital

**Bonnie McKeeman, piano**

**Sunday, May 8, 2005 at 3:00 pm**

### Program

Rhapsody in G Minor, Op.79, No. 2 (1879)

Johannes Brahms  
(1833-1897)

Jeux d'eau (The Fountain) (1901)

Maurice Ravel  
(1875-1937)

### Intermission (10 minutes)

32 Variations in C Minor, WoO 80 (1806)

Ludwig van Beethoven  
(1770-1827)

From *Canción del árbol del olvido*, Op. 3 (The Tree of Oblivion) (1938)  
Milonga

Alberto Ginastera  
(1916-1983)

On my land is a tree  
Called the tree of oblivion,  
Where the dead of soul  
Go to console themselves.

So as not to think about you  
I lay down one fine night  
Beneath the tree of oblivion,  
And I fell sound asleep.

On waking from that slumber  
I thought about you again,  
Because in the moment I slept,  
I forgot to forget you.

*Poem by Fernán Silva Valdés*

Rondó sobre temas infantiles argentinos (1947)  
(Rondo on Argentine Children's Folk-tunes)

Alberto Ginastera  
(1916-1983)







# In Recital

## **Rachel Stefan, piano**

Candidate for the Doctor of Music degree  
in Piano Performance

**Wednesday, May 18, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**DEPARTMENT OF  
MUSIC**







## Program

Sonata K.115 – Allegro c.1749

Domenico Scarlatti

Sonata K.116 – Allegro

(1685-1757)

Sonata No. 1 for Piano, Op. 22 (1952)

## Alberto Ginastera

Allegro marcato

(1916-1983)

## Presto misterioso

Adagio molto appassionato

## Ruvido ed ostinato

From 2de Année *Années de Pèlerinage*

(Après une Lecture du Dante)

## Franz Liszt

## Dante Sonata

(1811-1886)

(Fantasia quasi Sonata) (1837-1849)

### Intermission (5 minutes)

### The Rage over a Lost Penny.

Ludwig van Beethoven

Op. 129 (1795 - 1798)

(1770-1827)

Sonata No. 2 for Piano, Op. 53 (1981)

## Alberto Ginastera

## Allegramente

(1916-1983)

Adagio sereno

## Ostinato aymará

Sechs Bagatellen, Op. 126 (1823-1824)

Ludwig van Beethoven

Andante con moto

Allegro

Andante – Cantabile e grazioso

## Presto

### Quasi Allegretto

Presto- Andante amabile e con moto

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Stefan.

Ms Stefan is a recipient of a U of A PhD Scholarship and a Beryl Barns Memorial Award (Graduate).



## Upcoming Event:

Friday, May 20, 2005 at 7:30 pm

Doctor of Music Lecture Recital

**Magdalena Adamek, piano**

Studio 27, Fine Arts Building

Free admission



## Please donate to Campus Food Bank

**Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



## *Lecture Recital*

### **Magdalena Adamek, piano**

Candidate for the Doctor of Music degree in  
Piano Performance

"A picture of Poland: Feliks Nowowiejski's  
journey to his homeland as expressed in his  
solo piano works"

**Friday, May 20, 2005 at 7:30 pm**

**Studio 27**

**Fine Arts Building**

# Program



DEPARTMENT OF  
**MUSIC**



## Introduction

- I. Issues in defining the national (Polish) character of Feliks Nowowiejski's music: Nowowiejski as cosmopolitan and patriot
- II. Discussion: finding traces of Polish music in examples in several works for piano solo

## Brief interval

## Performance

Suite in three movements, "Slavonic Pictures", Op. 58 (1940-41)

- I. Poetry of the Old Cracow
- II. Gontyna in Arkona
- III. Slavonic Picture: Procession for Łada

Mazurka No. 2, A Minor from Op. 20, No. 5 (1935-36)

Kashubian Dance "Borowiak" (1930-31)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Adamek.

Ms Adamek is a recipient of Izaak Walton Killam Memorial Scholarship, Marie Louise Imrie Graduate Student Award, and a GSA Professional Development Grant.



**Magdalena Adamek** graduated in the piano class from the Chopin Academy of Music in Warsaw in 2000 under Professor Barbara Hesse-Bukowska.

Since September 2002 she has been working on the Doctor of Music in Piano Performance degree under supervision of Dr. Jacques Després at the University of Alberta in Edmonton.

Magdalena Adamek has been a recipient of many prestigious awards including: Marie Louise Imrie Graduate Student Award, GSA Professional Development Grant, Marek Jablonski Piano Scholarship (Banff International Keyboard Festival, 2004) Izaak Walton Killam Memorial Scholarship, FS Chia PhD Scholarship, Beryl Barns Memorial Graduate Scholarship, Harriet Snowball Winspear Graduate Prize (University of Alberta), a scholarship by Polish Ministry of Culture and National Heritage.

She has also been a laureate of the 2<sup>nd</sup> Prize and a special distinction for the best performance of piano works by Frederick Chopin at International Milosz Magin Piano Competition in Paris, 3<sup>rd</sup> Prize in the piano trio category at Kiejstut Bacewicz International Chamber Music Competition in Łódź (Poland), and represented Poland at the II European Piano Forum in Berlin in 1999.

Magdalena Adamek has performed across Poland, Germany, Austria, Lithuania, France, USA, and Canada. Her long-term artistic project involves promoting piano music by Polish composers who have been unfairly neglected or forgotten, especially Feliks Nowowiejski. Her discography includes several compact discs for an independent Polish label *Acte Préalable* with works of such composers as Feliks Nowowiejski, Milosz Magin, Romuald Twardowski, Jozef Elsner. The latest recording project involves a CD *Romantic Central Europe*, made in collaboration with the Wirth Institute of Austrian and Central European Studies at the University of Alberta.



